Tuesday 20 May 2025

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Panasonic Lumix S1RII

Is this **high-resolution all-rounder** the best-value full-frame camera you can buy?

Festival of Outdoor Photography
Last chance for tickets!

In the landscape

An exhibition of **RPS Members'** landscape photography is visiting outdoor locations around the country

Ragnar Axelsson

Stunning documentary on Icelandic farmers

Rebecca Pitt

A visual exploration of memory and grief

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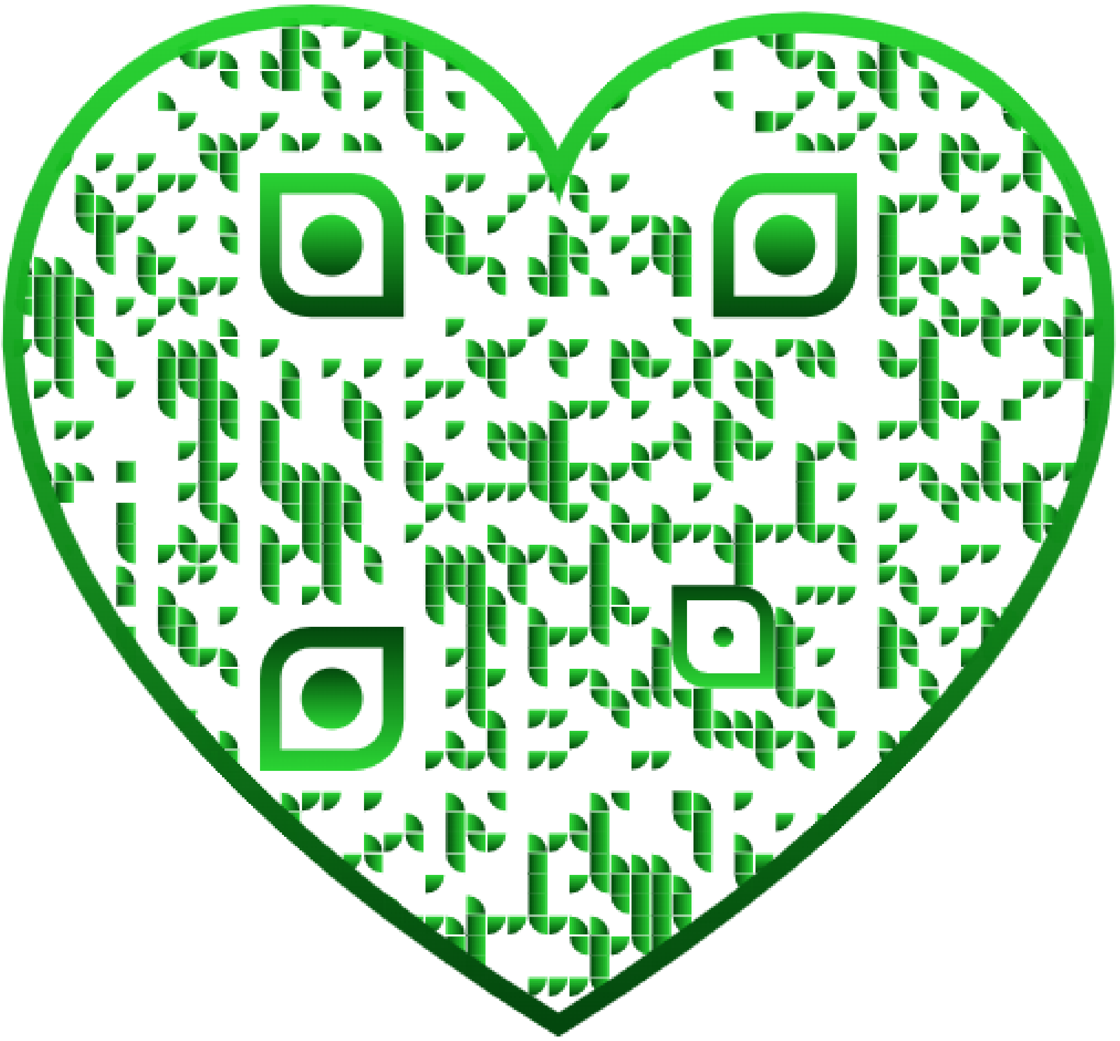
Gear Panasonic Lumix S1II and S1IIE first look • Peak Design Roller Pro case



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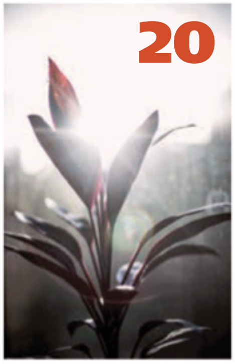
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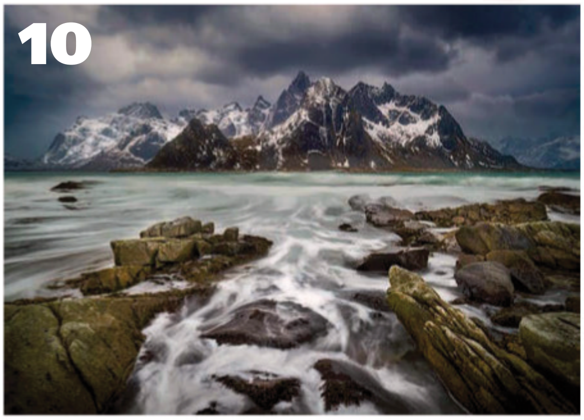
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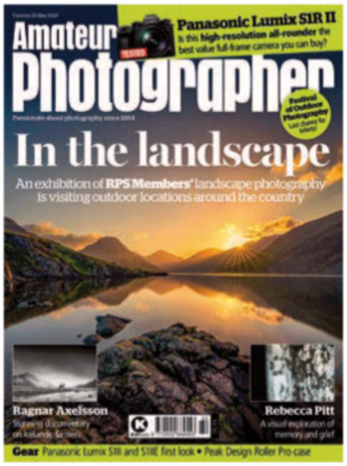
NORTHLAND © DAVID TRAVIS ARPS

4

Welcome

We can't ever see landscape photography going out of fashion, as being out there in a beautiful spot with your camera is about as good as it gets. So this issue has an outdoorsy theme, with the esteemed RPS sharing stand-out landscape work. Don't miss top landscape pro Charlie Waite's great idea for raising money for charity, too (see page 6), and Ragnar Axelsson's epic project on Icelandic farmers. Time is also running out to get discounted tickets for our Festival of Outdoor Photography starting 30 May – a unique chance to hear Charlie and other great landscape, wildlife, and street photographers, so jump to page 38. Last but not least, we test the Panasonic Lumix S1R II, a full-frame high-resolution camera that won't break the bank.

Geoff Harris, Deputy Editor


Amateur Photographer

Panasonic Lumix S1R II

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COVER PICTURE © MARK HETHERINGTON ARPS.
INSET, BOTTOM LEFT © RAGNAR AXELSSON. INSET, BOTTOM RIGHT © REBECCA PITT

Our cover picture of sunrise at Wastwater is by Mark Hetherington and is one of the images in the RPS Landscape Group outdoor exhibition. See page 10

THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor

Andy takes a first look at the Lumix S1II and S1IIE, and conducts our big test of the Panasonic Lumix S1RII

AMY DAVIES
Features Editor

Amy highlights the RPS Members' Exhibition, as well as interviewing both Ragnar Axelsson and Rebecca Pitt

PETER DENCH
Acting Features Editor

Peter writes about a hard-won image by Jon Tonks, for the We Feed The UK initiative, in *Final Analysis* this week

JESSICA MILLER
Dep Online Editor

As well as managing our social media channels, Jessica selects great reader images on page 44

TONY KEMPLEN

In his regular Tech Talk column, camera collector Tony writes about using one of his box cameras from the 1950s

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Panasonic Lumix S1II and S1IIE

Andy Westlake examines Panasonic's new 24MP full-frame L-mount twins that come in a pro-spec body

Lumix S1II at a glance

£2899 body only

£3599 with 24-60mm lens

- 24MP partially stacked full-frame CMOS sensor
- Up to 70fps shooting
- 6K 60p, 4K 120p, Full HD 240p video recording

Lumix S1IIE at a glance

£2399 body only

£2999 with 24-60mm lens

- 24MP full-frame CMOS sensor
- Up to 30fps shooting
- 6K 30p, 4K 60p, Full HD 120p video recording

LUMIX
S1IIE
AF MF

Body
Both cameras use the same body design as the 44.3MP S1RII that appeared earlier this year.

Storage
Unlike the cheaper 24MP S5II models, there's one slot for UHS-II SD cards, and another for the faster CFexpress Type B.

Fan
A fan built into the viewfinder housing provides active cooling for extended video recording.

Screen
The rear LCD can both tilt up and down, and swing out to one side and then swivel around to face in almost any direction.

WB
ISO
ON
OFF

Both the S1II and S1IIE are due to go on sale in June

LOCK
AF ON
Image Quality 1
Photo Style
Metering Mode
Aspect Ratio
Rec. File Format(Photo)
Switch JPEG/HEIF
JPEG/HEIF Picture Quality
HEIF Format
Picture Size
3:2
RAW+JPEG
JPEG
FINE
SDR
L 24M
DISP.

The two cameras re-use the same body as the S1RII

Panasonic has introduced not just one, but two new 24MP models in its professional-oriented S1 range. Both the S1II and S1IIE (E for 'essentials') share their body design with the high-resolution S1RII, with the nameplate being the only visible difference between the three cameras. However, the S1II has a 'partially stacked sensor' for high-speed shooting, while the S1IIE uses a conventional sensor at a rather lower price.

Looking first at the S1II, Panasonic says that it's designed for professional photographers and videographers. Presumably, its partially stacked CMOS sensor is similar to that used by the Nikon Z6III. The advantage of this design is that, by bonding processing circuitry directly to the top and bottom of the chip, readout speeds can be dramatically improved, but without the same expense as a fully stacked sensor.

As a result, the S1II is the fastest full-frame camera that Panasonic has yet made. It can record 24MP stills at 70 frames per second, 5.9K video at 60fps, 4K at 120fps, and Full HD at 240fps. It also gains a new 'open gate' mode that records video from the entire sensor area in 5.1K and 60fps, alongside the existing 6K 30p option. This enables cropping footage to a variety of different aspect ratios in post-production. The firm is promising its highest-ever dynamic range, too, of 15 stops in V-Log with Dynamic Range boost enabled, and at frame rates below 30p.

Turning our attention to the S1IIE,

Panasonic says that its sensor is similar to that in the older S5IIX. It'll shoot 24MP stills at 30fps, 6K video at 30p, C4K 60p, and Full HD 120p. Dynamic range is specified as 14+ stops in V-Log. This all comes with a £600 saving over the S1II, meaning you can get the S1IIE with a nice lens for about the same price.

Shared features

Both cameras include a number of new features compared to previous Lumix models. For example, there's a new autofocus mode for 'Urban Sports' such as breakdancing, parkour and skateboarding. Although perhaps more usefully for most users, face and eye detection and tracking are also said to be improved.

Both models also gain a new 2.4:1 Cinemascope format. This is arguably more important on the S1IIE, as it enables 4K 60p recording using the full sensor width. That's an advance over the S5IIX, which can only shoot 4K 60p in APS-C crop mode. For still images, the S1II and S1IIE become Panasonic's first models to support HEIF format as a higher-quality alternative to JPEG.

Other key features include in-body image stabilisation which is rated for 8 stops of shake reduction when shooting handheld. This is complemented by cropless electronic stabilisation mode for video. The cameras can record Apple's ProRes RAW and ProRes RAW HQ internally to a CFexpress Type B card, at up to 5.8K 30p or C4K 60p.

Familiar design

Both the S1II and S1IIE use exactly the same physical design as the S1RII. As luck would have it, you can read my full review of that camera later in this issue, so I'm not going to repeat myself here. But in short, you get a chunky SLR-shaped body with an excellent control layout; a large, high-resolution viewfinder; and an extremely versatile rear screen that combines a side-hinged fully articulated mechanism with the ability to tilt up and down behind the body. It's a really nice camera to use that's a match for anything similar from other mainstream brands.

First impressions

With the S1II and S1IIE, Panasonic has moved into an extremely competitive area of the camera market. In particular, at £2,399 body-only, the S1IIE goes on sale at about the same price as older but still very capable models including the Sony Alpha A7 IV, Canon EOS R6 Mark II, and Nikon Z6III, with the latter providing particularly stiff competition. Meanwhile the S1II looks expensive for a 24MP camera, at £2,900, but uniquely it does combine a partially stacked sensor and high-end body design.

After handling both cameras, and in particular using the S1IIE for a couple of days before its launch, it's a little difficult to know what to make of them. Don't get me wrong, the S1IIE is a perfectly capable camera that's enjoyable to use. I'm just not quite sure why both models need to exist, or whether Panasonic is offering sufficiently standout features to lure potential buyers away from Canon, Nikon or Sony. I'll explore this fully in my upcoming reviews – watch this space.

Affordable large-aperture standard zoom

Alongside the S1II and S1IIE, Panasonic has announced a new Lumix S 24-60mm F2.8 large-aperture standard zoom. It's designed to be a general-purpose lens suitable for a broad range of subjects, ranging from architecture and landscapes to portraits. Compared to the firm's existing high-end Lumix S Pro 24-70mm F2.8, it's dramatically smaller and lighter, and only about half the price.

The lens also debuts a couple of new control options, at least for Panasonic. Firstly, there's a programmable button on the barrel, that the firm suggests could be useful engaging its hybrid zoom function. The manual focus ring can also be re-assigned to change the aperture or set exposure compensation, although this only works on S1II-series models (and the S1RII will need a firmware update).

Size-wise, the new lens is 99.9mm long, 84mm in diameter, and weighs 544g. It employs 77mm filters and a petal-shaped lens hood comes in the box. The minimum focus distance is 19cm, which corresponds to 0.3x magnification.

The Panasonic Lumix S 24-60mm F2.8 is set to cost £899 when it goes on sale in June.

Panasonic's new Lumix S 24-60mm F2.8 zoom

Software and firmware updates incoming

Panasonic has also revealed a slew of firmware and software updates. Firstly, a major update for the S1RII will add 8.1K Open Gate recording and raw data output over HDMI. The camera will also get many of the new features from the S1II, including the Urban Sports AF mode and HEIF support. This update should appear some time in 2025.

Also, the Lumix S Pro 50mm F1.4, 24-105mm F4 Macro OIS, and 20-60mm F3.5-5.6 lenses all gain the ability to use the manual focus ring as a control ring on S1II-series cameras. The firm's Lumix Lab video-shoot planning software adds a range of workflow options, including wireless connection to an external monitor, a camera battery level meter, plus false colour, waveform and vectorscope displays. It should also work on iPads.

More AI photo and video features for phones

IT'S been a busy week for smartphone makers, with Sony announcing its new flagship handset, the Xperia 1 VII. Key features for photographers include a larger 1/1.56in sensor on the ultra-wide lens, plus 'AI Camera Work,' which offers beefed-up image stabilisation for steadier video footage. Also new is 'Auto Framing,' which uses AI to track the subject. This enables you to take two types of videos, one showing the whole scene and another cropped to a close-up of the subject.

The Xperia 1 VII has three rear cameras that feature a new 16mm ultra-wideangle lens equipped with a 48MP 1/1.56in sensor, about 2.1 times larger than the previous model. Sony makes the ambitious claim that this allows for clear night shots equivalent to its full-frame cameras, with low noise and wide dynamic range. The wideangle lens offers 24mm/48mm (equivalent to 2x optical zoom); and the telephoto lens's optical zoom stretches from 85mm to 170mm.

Sony's new Xperia I VII comes in three colours

The Xperia 1 VII is available now for £1,399 or on contract.

Honor and Samsung busy, too

Honor, meanwhile, has announced the 'AI Image to Video' for its latest phones. Developed with Google Cloud technology, it turns still images into five-second video shorts and 'live' photos. Honor will reveal more details of its latest phones next week.

Last but not least, Samsung has announced the ultra-slim Galaxy S25 Edge, featuring a dual camera system on the back with a 200MP main wideangle camera, and an ultra-wideangle camera with auto-focus, allowing for macro photography. There's no third telephoto camera, however, owing to the slim dimensions. The Galaxy S25 Edge is available now from £1,099.

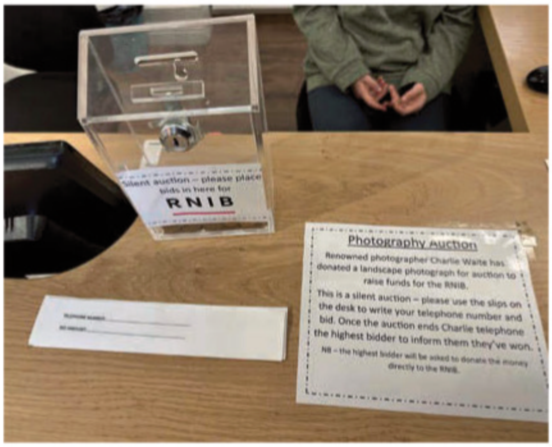
Auction your photos for charity

LANDSCAPE legend Charlie Waite has teamed up with the Royal National Institute of Blind People (RNIB) in a unique scheme for auctioning your favourite photos, with all proceeds going to the charity. Charlie is encouraging AP readers to hang a picture in their local independent optometrist or optician, putting a box in the reception area for visitors to submit sealed bids.

'Simply contact your local optometrist – there are 1,000s of independents across the UK – and explain the scheme, and that all money raised goes to the RNIB,' says Charlie. 'I started the scheme with my local optician in Dorset a couple of months ago, and bids are steadily coming in. It doesn't have to be a landscape image, but a framed shot of a local scene is likely to attract more bids. You'll need to get the picture printed and framed – I recommend A2 size – and supply the bid box, but you can get them quite cheaply on Amazon.'

As Charlie notes, many photographers take their vision for granted, but if you lose it through illness or accident, the RNIB is a fantastic resource.

Charlie is also a star speaker at our Festival of Outdoor Photography, from 30 May to 1 June – book your ticket now at amateurphotographer.com using the discount code FINAL25



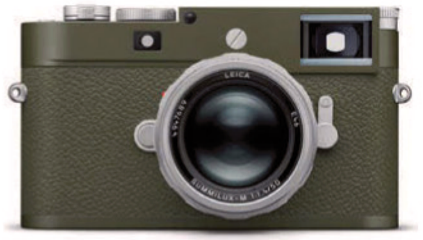
Photography Auction

Renowned photographer Charlie Waite has donated a landscape photograph for auction to raise funds for the RNIB.

This is a silent auction – please use the slips on the desk to write your telephone number and bid. Once the auction ends Charlie telephone the highest bidder to inform them they've won.

NB – the highest bidder will be asked to donate the money directly to the RNIB.

Charlie's auction box at his local optometrist – he's encouraging all AP readers to join his scheme



Leica extends its Safari

LEICA has released a 'Safari' version of its M-11 P digital rangefinder camera, featuring an olive-green colour scheme, silver controls and dials on the top plate, the omission of the Red Dot and an engraved Leica signature on the body. You also get a carry strap. It's available from Leica stores and dealers for £8,100.

© GETTY IMAGES

Nick Ut holding the famous picture, next to the girl in the image, Kim Phuc

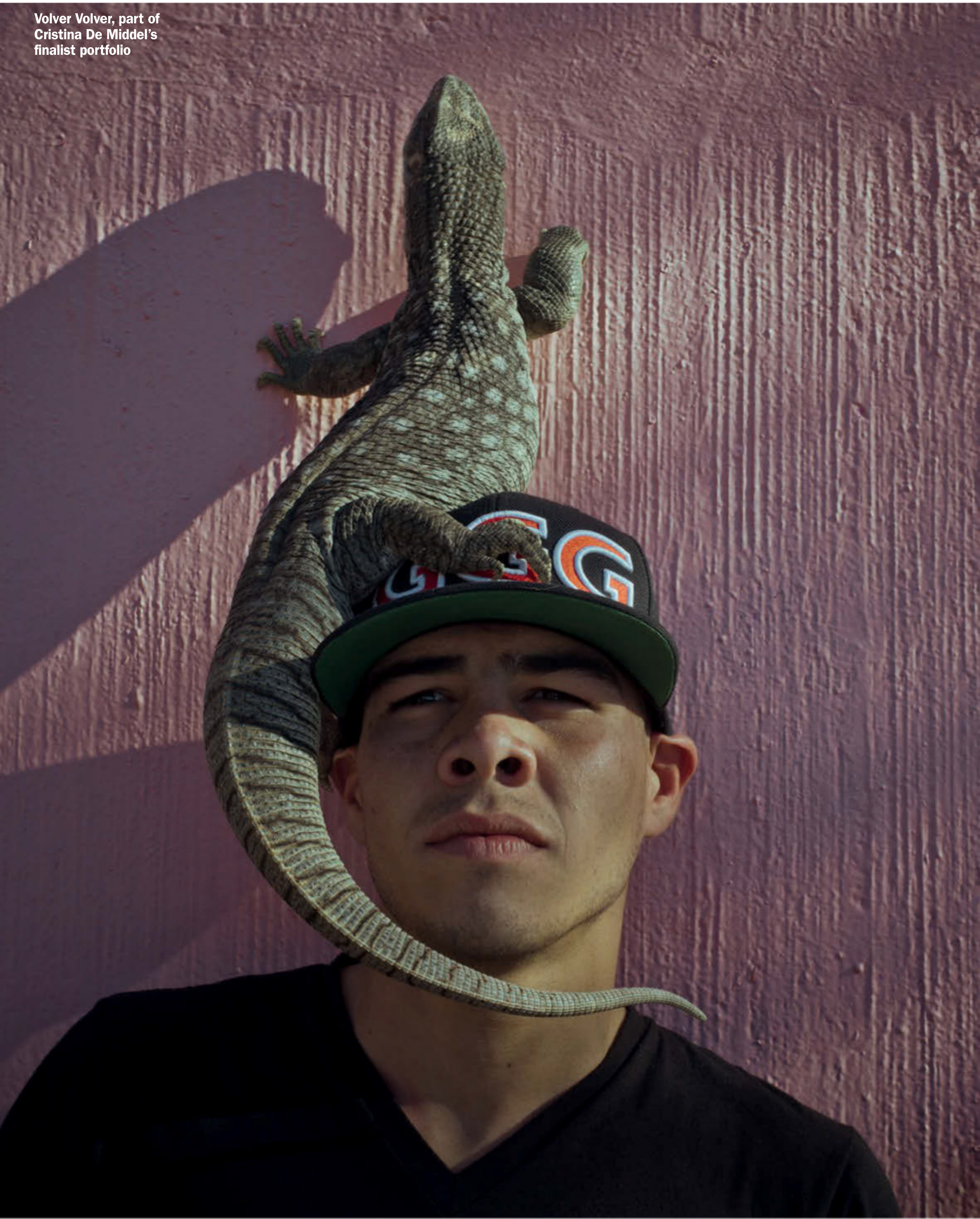
More twists in 'Napalm Girl' row

AN investigation by the Associated Press news agency (AP) has confirmed that Nick Ut did take the iconic 'Napalm Girl' image in 1972, dismissing claims in a new movie called *The Stringer* that it was taken by Thanh Nghe, another photographer at the terrible scene. 'Of 10 people on the scene that day that the AP reached, (Nghe) is the only one who believes that Ut didn't take the picture… believing his story would require several leaps of faith.' In another twist, the investigation suggests that Ut took the picture on a Pentax, not a Leica as he has always claimed. The AP report is at bit.ly/APutreport

© CRISTINA DE MIDDEL / MAGNUM PHOTOS

Photo finish

CRISTINA De Middel (featured right), Rahim Fortune, Tarrah Krajnak and Lindokuhle Sobekwa are the finalists for this year's Deutsche Börse Photography Foundation Prize.The overall winner will be announced on 20 May (after our press deadline, but see amateurphotographer.com). The winner of this prestigious prize gets £30,000; the three runners-up will each receive £5,000.



Volver Volver, part of Cristina De Middel's finalist portfolio

Viewpoint

Gavin Stoker

Unless you buy used, modern cameras can be prohibitively expensive, frets our regular columnist

I've been reviewing a range of the latest cameras, including Sony's A9 III and A1 II, plus the Canon EOS R1. Aside from increased use of AI to enhance autofocus capability, another thing they've in common is eye-watering price-tags. These days it isn't just photographers' creativity being stretched by such tools; it's their wallets.

Sure, it's been like this for at least the past five years, since global uncertainty and scarcity of certain components pushed prices up. But amid a long, drawn-out cost-of-living crisis, it feels more acute and more painful.

While the best cameras there have ever been may now be at our disposal, doing more to help us achieve the pictures we want, many pro photographers targeted by the manufacturers are finding it harder than ever to make a living.

So, with most mirrorless models routinely arriving with price-tags north of £1,000 at least, who can afford such cameras? Are the high prices, inevitably, limiting uptake, just as the much as the fact that we all now have cameras in our phones is?

At one time it was the likes of professional medium format cameras and covetable releases from Leica commanding dizzying price-tags – not the latest releases from mass market electronics manufacturers or photo specialists. I vividly recall the time I was invited to a Leica camera launch and requested to don white gloves, like an academic examining the actual Magna Carta, before I was allowed to pick up the camera. 'You're joking?' were the words that involuntarily left my lips.

Camera makers used to be canny enough to offer something for everyone, from the pocket money priced point-and-shoot to the cutting-edge professional DSLR/mirrorless, with prices increasing incrementally in line with features, functions and image quality. That felt fair and the natural order of things.

© AMY DAVIES

The Panasonic Lumix ZS99/TZ99 is one of the more affordable newer cameras

Cameras: now a luxury item?

However, new cameras are now not for everyone. With disrupters like mobile phones, Covid, Brexit and the Ukraine War, cameras have increasingly become a luxury. Just like printed media in the digital age, what was once a necessity has become more rarified. I'm not sure that counts as progress. The more luxury a product, the more niche it becomes.

Of course there have been recent break-out successes, including Fujifilm's X100VI, where demand outstrips supply and pushes prices up further, especially on secondary markets. When products go viral, that's when we are suddenly prepared to pay over the odds. At that point the complaint from retailers is they can't get stock, not that makers are pushing prices beyond most people's reach. Our hope is that with younger generations discovering compacts and Panasonic responding with the ZS99/TZ99 and Canon to a lesser extent with its PowerShot V1 just shy of £1,000, buying a standalone camera in the 2020's won't be a decision between shooting and eating.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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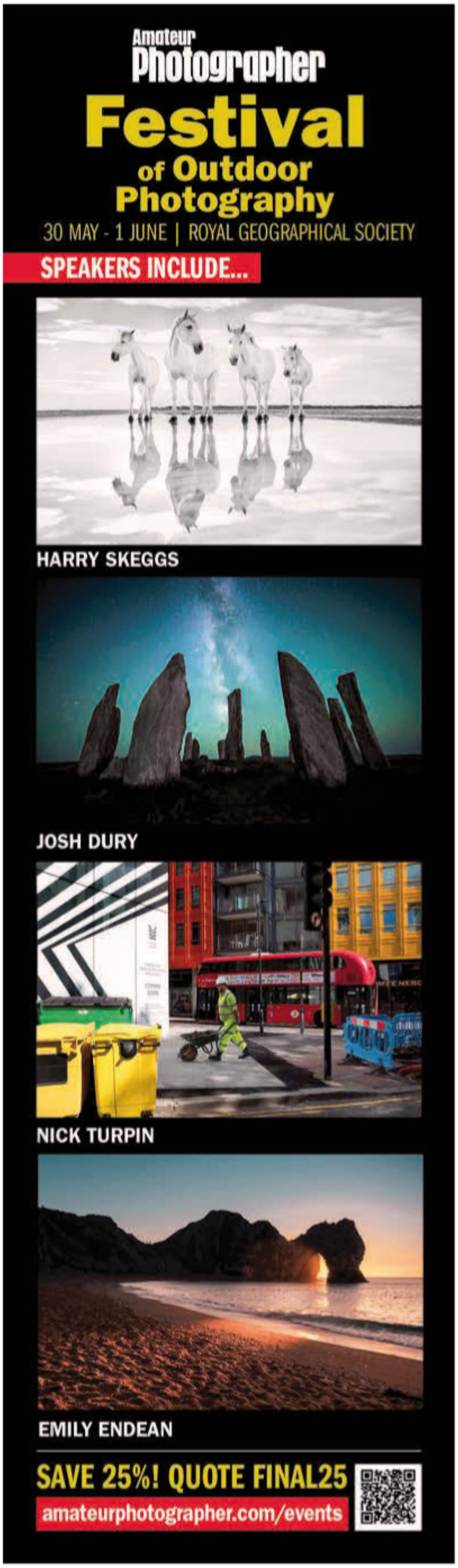
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RPS Landscape Group Outdoor Exhibition

An exhibition of RPS Members' work is travelling around the country for the rest of the year and beyond. **Amy Davies** finds out more

Now in its second edition, the RPS Landscape Group outdoor exhibition will be visiting more than eight different locations.

Starting in London before moving on to venues across the country into 2026, there are 80 landscape images displayed across boards of almost 30 metres in length.

Organised into different categories comprising Land & Sea, Urban & Rural, Colour & Mono, it's an excellent opportunity to take a look at some beautiful landscapes, all without having to worry about opening times or exhibition tickets. It's also hoped that the displays will catch the attention of those who happen to be passing by.

All of the locations are outdoors, and are available to view 24 hours a day, seven days a week, during the show's run. The first venue is at Southwark Cathedral in London, which has already opened and will run until 8 June.

From there, it will travel to the Central Library in Bristol (21 June to 13 July), on to the Bridge Field, Rushcliffe, Nottingham (2-18 August), then to the Yorkshire Museum in York (6-21 September), Chester Cathedral (4-26 October), Crow Park in Keswick (8-23 November) and WASPS in Inverness (2-17 May 2026). Further locations and details for 2026 dates are to be announced in due course.

In addition to the physical displays, there's an online gallery where you can take a look at all the work presented, as well as discovering links to the websites of exhibiting photographers – it's a great way to find new inspiration.

Howard Klein, LRPS, from the Landscape Group tells us, 'This is all part of boosting landscape photography, inspiring people and showing the power of printed images.'

Hopefully as many of our readers as possible will get a chance to take a look at the excellent work on display.

Visit rps.org/Landscape-EXPO25 for further details and to see the online galleries.

Clockwise from top left:

Radiant by Mark Hetherington ARPS;

Gold in the City by Steve Baldwin LRPS;

A Long Drop by Lynda Piper

Books & exhibitions

The latest and best books and exhibitions from the world of photography

An image taken by Salome, a chimpanzee

Blind Corners: Essays on Photography by Michael Collins, foreword by Will Self

£15.99, Notting Hill Editions, hardback, 192 pages, ISBN: 9781912559657

The debut collection of essays from Michael Collins, a celebrated British photographer, makes for compelling reading.

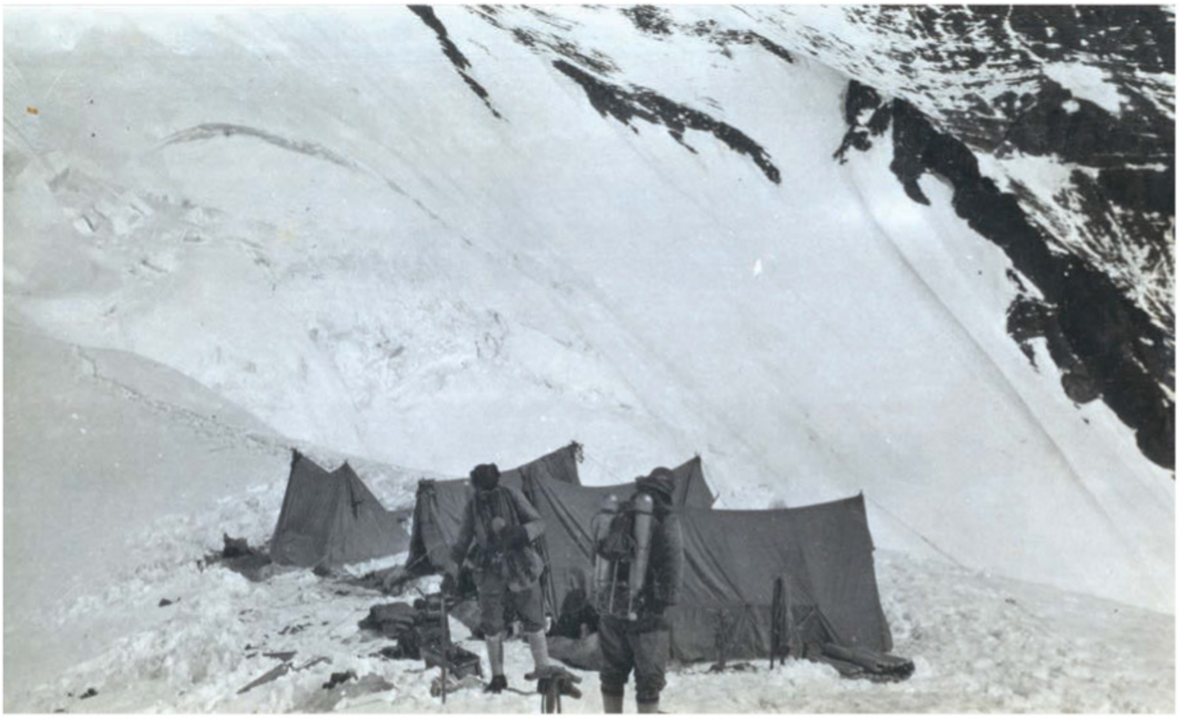
Collins' essays show that he seeks to reappraise many photographic genres, including those which are common or ordinary, believing them to be worthy of greater understanding than we already have.

He looks at restoring old and abandoned photographs, whose subjects have been lost to time and memory alone, considers the history of the studio portrait, and also spans the wider field of the history of art to see how photography slots in and around it.

The essays give us pause to consider what it is about photography that humans find so endlessly fascinating, and indeed what he himself has found within it to keep him captivated for so long.

An introduction by Will Self is styled in Self's classic grumpy fashion, and not everything in the book is something that resonates with me completely, but life would be boring if we wholeheartedly agreed with everything someone said – your own experiences of reading it may differ.

For those who like to read around the subject of photography, rather than just look at pictures, it's a neat book to add to your collection – it just might make you think about your own points of view.



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Left: Mallory and Irvine leaving North Col for the last climb

Below: 1924 British Mount Everest Expedition

Everest 24: New Views on the 1924 Mount Everest Expedition

by Royal Geographic Society

£25, Riverside Press, hardback, 192 pages, ISBN 978-1739798833

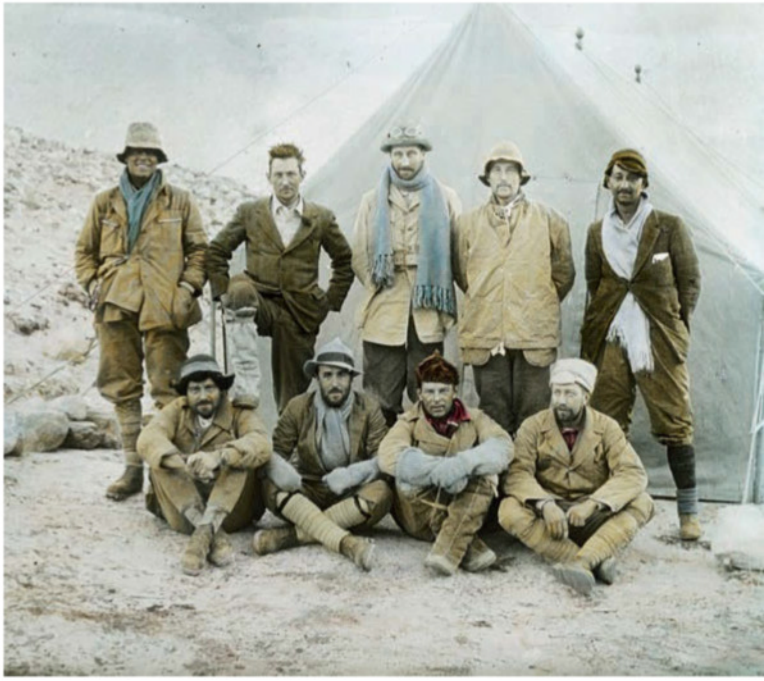
Everest 24 is not only a fascinating book for fans of historic landscape photography – you don't get much more 'scenic' than Mt Everest – but a moving testament to the brave souls who attempted to climb the peak in 1924, mountaineers and sherpas alike.

To recap, the ill-fated expedition was led by Andrew 'Sandy' Irvine and George Mallory, neither of whom returned (Mallory's remains were finally found in 1999 and Irvine's were only retrieved last year). While Everest wasn't 'conquered' until 1953, the 1924 expedition did see another team member, Edward Norton, set a world-altitude record of over 28,000ft.

Tragedies and impressive statistics aside, *Everest 24* is well worth buying for the extensive collection of images taken by the team in unimaginably tough conditions, particularly those by JB Noel and TH Somervell.

Considering the harsh environment and the practical difficulties of getting results from unwieldy large-format cameras, many of the landscape shots could have been taken with modern gear, such is their sharpness and well-balanced exposure. There are also numerous images of the local sherpas, guides and gofers, without whom the expedition wouldn't have got as far as it did.

Furthermore, *Everest 24* gives a glimpse into the unique culture of Tibet, much of which has now disappeared under China's repressive occupation. **Geoff Harris**



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Gray Malin: Dogs

£35, Abrams,
hardback, 208 pages,
ISBN: 9781419769238

GRAY MALIN
DOGS

Who doesn't love photographs of dogs? Our canine pals are some of our favourite subjects, whether it's taking our own pictures or looking at the work of others.

In this charming volume by the award-winning photographer Gray Malin, we get a look at a huge variety of pooches from across the world – whether they're the well-pampered pets from glamorous Beverly Hills or those padding the streets of New York, London or Paris.

There's something absolutely and resolutely Wes Anderson about these images, and every single page is a true delight. I'd love to have some of these pictures framed on the wall, too (you can buy prints from Gray Malin's website – fair warning though, prices aren't cheap).

I have enough trouble cajoling my single miniature dachshund into posing how I want her (though she is an experienced pro now), so I've no idea how Malin managed to get these hounds to sit so perfectly – but the result is playful, chic, whimsical and a book I'll keep coming back to over and over again. I'm sure there's more to it than meets the eye, but I almost don't want to know what that is, really.

It would also make a great gift for any dog lovers in your life. Perhaps less so for feline fanatics, but surely even they can't fail to be charmed by what's on offer here.

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ALL IMAGES © RAGNAR AXELSSON

Unchanged rituals

For more than four decades, Ragnar Axelsson has documented the farmers of his Icelandic homeland. The results are as beautiful as they are timeless. **Amy Davies** finds out more about it

There are few places in the world as dramatic in appearance as the Icelandic highlands. Hailing from such a beautiful location, it's perhaps destiny which led to Ragnar Axelsson having such a fruitful career, becoming well known for his minimalist and striking monochrome work.

For the past 45 years, Axelsson has observed and photographed the farmers of his homeland during the sheep roundups. Every autumn, the sheep farmers of Landmannaafréttur carry out communal herding, an ancient practice which involves navigating the unrelenting landscape either on foot or on horseback to move the flocks from their summer pastures.

With unpredictable and harsh weather a constant, the sheep are driven into a central pen for sorting. This is a ritual that has been going on, unchanged, for centuries, and unsurprisingly lends itself well to a fascinating set of images.

The remote area of Landmannaafréttur is found in southern Iceland. Its desolate expanses make the perfect backdrop, so it's no wonder it has managed to hold Axelsson's attention for as long as it has.

The region is also an active volcanic zone, sitting along the rift between the North American and Eurasian tectonic plates. Along with multiple volcanic systems, there's also Landmannalaugar, Iceland's largest geothermal site. Although the rituals on the land have remained the same, the terrain is constantly changing. There's obsidian fields, black sand, steaming fumaroles and vibrant mineral pools – all of which are shaped by glacial erosion and geothermal forces.

Behind Mountains shows us the interaction between the people, the animals and the landscape. It's a delicate balance between humanity and nature. The mountain herding seen in the images is based on knowledge that is passed down through the generations, placing an emphasis on community, organisation and endurance.

But of course there are challenges along the way. Time brings with it change, both to cultures but also to technologies and the environment itself too. In the future, will these traditions be lost? Nobody can say for sure, but as Ragnar's guide, Þórður Guðnason, a man from the mountains, says, 'No matter what happens, the mountains will remain in their place.'

The book is organised thematically across six chapters: Dawn, Gathering, Weathering, Sorting, Last Search and Whiteout. As you move through the book, I found at least, that there's a sense of stillness and calmness that really grounds you. Axelsson is known for only shooting in black & white, but a book like this really makes it easy to see why – you almost get the feeling that even if the images were shot in full colour, they'd look more or less the same as they do in the book anyway.

It's sobering to think that Axelsson has been working on this project for longer than I've been on this planet. How much life has changed around us in the past four decades is almost immeasurable, but pick out any page here and the images could likely have been shot in the 1980s, or indeed yesterday. There's something calming about that too.

Keen to find out more about the project, I asked Ragnar to share some more about it. Details on how to buy the beautiful book are found at the end of the article.

AP: Why has this subject held your fascination for 45 years? What changes have you observed over that time? What has stayed the same?

RA: This is a fascinating world where the beauty of life is revealed in its purest form. The only thing that has changed is that the people are getting older – but the

Left: Sheep driven down from the mountain, 2008

Below: Tóti, Ari, Kristinn, and Kalli, Áfangagil, 1989

mountains and the atmosphere remain the same.

AP: Were all the photos in the book taken between 1980 and 2022?
RA: Yes, they were. The first photo is of a shepherd rescuing sheep where an eruption began in the volcano Hekla. The eruption was the trigger to follow the mountaineers on a mountain trip that became an obsession to create and follow a life over a long period.

AP: What are the biggest challenges to you as a photographer in capturing these images?
RA: The biggest challenge for me was to stay in good physical shape, because it takes running around through the mountains in every weather imaginable.

AP: Have you become well known among the community?
RA: I have made good friends in the group and am always welcome on a mountain hike in search of sheep. My good friend said that if I don't make it, it's like one of the mountains is missing.

AP: What's the role of the guide that you work with?
RA: I call him a guide, as endless stories of old mountaineers fill the air and open one's eyes to the landscape and the purpose of life.

AP: Do you think long-term work like this, makes for better photographs?
RA: Long-term projects like this, documenting the mountain trek of farmers searching for their sheep before winter sets in, are important to me. They preserve the story of a remarkable life in the country's history. No one knows how long this life will last; everything is subject to change. There are always some pictures that you miss every year. There are about 100 mountains and hills that need to be covered, and you have to choose something new every year. It can also be difficult because it is easy to repeat yourself.

AP: After 45 years of working on this, why is now the right time to produce a book?
RA: This book is a reissue of the earlier one, with new images and a more accessible format. There were always photographs that stayed with me – ones I felt were missing. And even now, there are still images I feel could be in the book.

AP: How many images did

'Long-term projects like this, documenting the mountain trek of farmers searching for their sheep before winter sets in, are important to me'

Right: Herder in geothermal area, Landmannalaugar, 1999

Bottom right: Kristinn Guðnason, the mountain king, Jökulgil, 1989

Below: Sheepdog, Landmannaafréttur, 1989

Kristinn Guðnason in geothermal area, Landmannalaugar, 1989

you have to choose from – how did you decide what to include ... and leave out?
RA: It is always hard to choose and reject. Einar Geir and I, who design all the books and exhibitions, toss the ball between us and then finalise the choice of images and what we want to say with the book.

AP: Do you have any particular favourites?
RA: It is always difficult to decide between images as favourites; one moment it is a certain image, then another takes over. It depends on the experience each time and the memories, which are all very good.

AP: Please can you explain more about the different chapters and why they are organised in this way?
RA: There is a certain process in mountaineering; the trip takes one week, then there is search number two, where you have to pick up sheep that were not found. This kind of ritual has been around since the beginning of mountaineering, and it gives a feeling of how mountaineering works.

AP: How important to you is it to have a project like this based on your own home country?
RA: It is sometimes difficult for a local to photograph their own environment, it is also a challenge. There is so much in Iceland that is remarkable and important to document in photographs. This was a big decision and a big challenge.

AP: Are you using a Leica for all of this work?
RA: Yes, I have used Leica for almost all of my work; some of the photos were taken on a Linhof 6x12 panorama and Mamiya 7.

> ‘Everything beautiful in colour is much stronger in black & white, in my mind’

AP: Are you ever tempted to shoot in colour?
RA: Sometimes, I feel like shooting in colour, but the feeling quickly disappears. Everything beautiful in colour is much stronger in black & white, in my mind. I grew up in a darkroom where magic happens when a photograph is made.

AP: Do you think there is still more to photograph on the mountains?
RA: You can take endless pictures in the mountains, where everything appears to everyone who takes pictures in different ways.

AP: How do you hope the book will be received?
RA: I hope the book does well. We finance our trips with book sales and prints. The next book, *Hunters of Ittoqqortoormiit*, is in the final stages. It is about hunters in Greenland who are under attack.

Behind Mountains by Ragnar Axelsson is published by Kehrer Verlag. RRP £45, ISBN: 9783969001950

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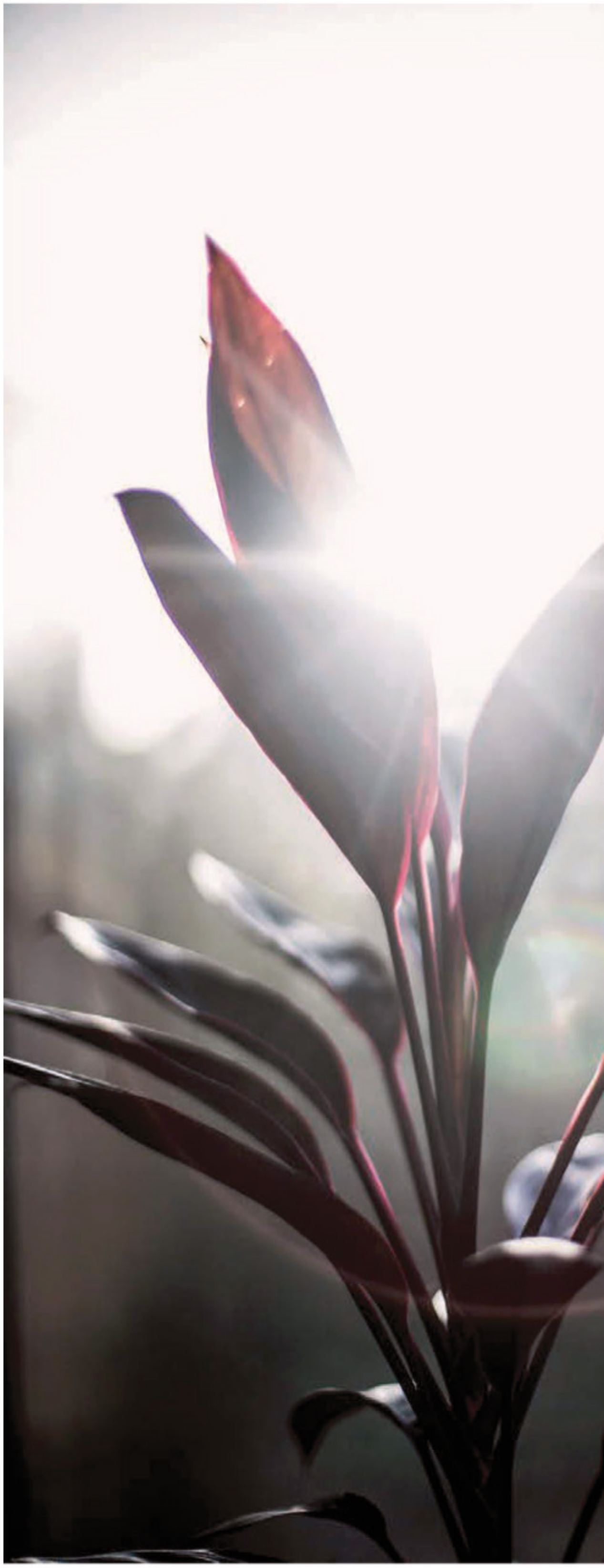
Rebecca Pitt

Studying at Leeds Art University, Rebecca has been working on a poignant project exploring memory and grief. She tells **Amy Davies** more about it



When and why did you start taking photographs?
Back in 2018, during high school, I struggled significantly with my mental health. I used art as a way to escape; it gave me a chance to spend time alone. However, I never truly enjoyed drawing – in fact, it often stressed me out even more. One day, we were asked to take some pictures to use as references for our work, and that was a turning point for me. I felt like I had finally discovered something I was good at. With my existing interest in wildlife and the environment, I ventured into animal photography. Finally, I had found an outlet that I both enjoyed and that helped me.

Which genre do you tend to work mostly in?
Although I do enjoy photographing animals, I mostly like to focus on fine art photography. Images that focus on an idea and meaning.

What draws you towards your favoured genre?
As someone who often struggles to step outside the box, this genre of photography has given me the freedom to do so. I no longer focus on the ‘rules’ of photography; instead, I prioritise creating meaning. It allows me to express feelings that I cannot convey verbally. I enjoy exploring and researching the meanings behind certain gestures, objects, and lighting to create deeper significance in my work. That’s what I love about the fine art genre – it is not restricted like others, such as documentary photography. I am free to explore anything I want, in any way that I choose.

Tell us a little bit more about your photographic training
I was self-taught for two years before taking a photography course in sixth form. This is where I transitioned away from animal photography. Katy Wiegmann was my photography teacher at that time, and she supported me through this change. Initially, I struggled to understand how my work fitted into the academic framework; they expected reasoning behind the images, but my animal photography didn’t align with that.

I began to explore other areas, such as graphic design, creating movie posters, leaflets, and entire brands. I genuinely don’t think I would have been able to expand my horizons without her constant support. As a result, I developed a new style of work that I was really proud of. However, I still didn’t consider going to university for it; I planned to pursue business instead, thinking it was the safer option that would provide more opportunities.

When it came time to write my statement explaining why I wanted to study business, I completely changed my mind. I found it hard to articulate my reasons because I wasn’t inspired by the subject at all. As a result, Leeds Arts University became my top choice. I was drawn to them because they also explored the business side of things, allowing me to enjoy my creative endeavours while feeling prepared for the future. They provided the freedom to explore my interests with the support needed to help me improve.

What has been your biggest photographic obstacle to date?
Honestly, I’ve struggled to find opportunities to showcase my fine artwork, and it’s been quite a journey. I’ve come to realise that my animal-themed pieces tend to resonate more with a broader audience. People are naturally drawn to cute animals, which often makes those works more popular and sought-after, more palatable. With my other work, it’s something you

may need to spend more time with.

Despite my efforts – reaching out to magazines and publications with my portfolio, entering competitions, and sharing my art on Instagram – I still find it challenging to display the pieces that matter most to me. The works that truly reflect my artistic vision sometimes feel overshadowed by the more commercial aspects of my portfolio.

Even with these obstacles, I remain determined to find ways to share my passion with the world. I've started considering new avenues, such as renting a space specifically to exhibit my work or even self-publishing a book to highlight my artistic journey and the pieces I cherish.

Who are your biggest influences?

The people who influence me and my work often resonate with me not just for their artistic skills, but for the profound meaning behind their projects and the innovative ways they convey their narratives. One photographer who stands out to me is Amy Parrish, particularly her poignant project titled, Check the Mail for Her Letter. In this series, she confronts the heart-wrenching issue of her grandmother's memory loss as she succumbs to dementia, a theme that many can relate to.

Parrish employs two distinct visual approaches that explore the concepts of time and space. On one hand, she presents a collection of contemporary photographs taken during the months leading up to and following her grandmother's passing. These images encapsulate the raw emotions and subtle changes that accompany such a profound loss. On the other hand, she integrates a series of vintage portraits from her grandmother's childhood, bridging the past and present in a delicate interplay that evokes nostalgia and reflection.

What strikes me as particularly powerful about her work is the intentional ambiguity she creates within her images. The slight distortions and deviations from reality prompt the viewer to question and engage with the emotional landscape she portrays, rather than presenting a straightforward narrative. This depth allows the audience to feel the weight of her experiences without resorting to overt sentimentality.

Speaking with Amy about her creative process revealed even more about her intentions and motivations. She shared how the project began as a personal journey of healing, an act of letting go of control and embracing the unpredictability of her circumstances. This resonated deeply with me; her emphasis on using what was readily available, rather than obsessing over technical perfection, was a pivotal lesson. It inspired me to loosen my grip on the meticulousness that often stalls my creativity. Her approach encouraged me to embrace a more liberated style in my own work, ultimately leading to the creation of a project that I consider to be a true reflection of my capabilities. By allowing myself the freedom to explore and express without the constraints of perfectionism, I was able to push my artistic boundaries and create something that explored emotions in a more complex matter.

After the loss of her nana, Pitt's photographs deliver a 'reflective exploration of her memory and the impermanence of those cherished moments'

What equipment do you use?

I still use the first camera I ever received: the Canon EOS 1100D, paired with a Sigma 70-300mm zoom lens. Most of my animal photos were taken with this setup. With access to university resources, I transitioned to using the Canon EOS 5D Mark III along with a 50mm prime lens, which better suited the type of work I was doing.

What would be your dream equipment?

Personally, I've always believed that you don't need the best equipment to create. That's what I love about photography; you can make anything work with what you have. I've found ways to work around my cropped sensor camera by ensuring that I don't have to raise the ISO too high. If anything, my dream setup would simply be a range of lenses to allow me to explore different creative possibilities. However, I do want to switch to a full-frame camera, like the 5D Mark III that I've been using, as it opens up more opportunities.

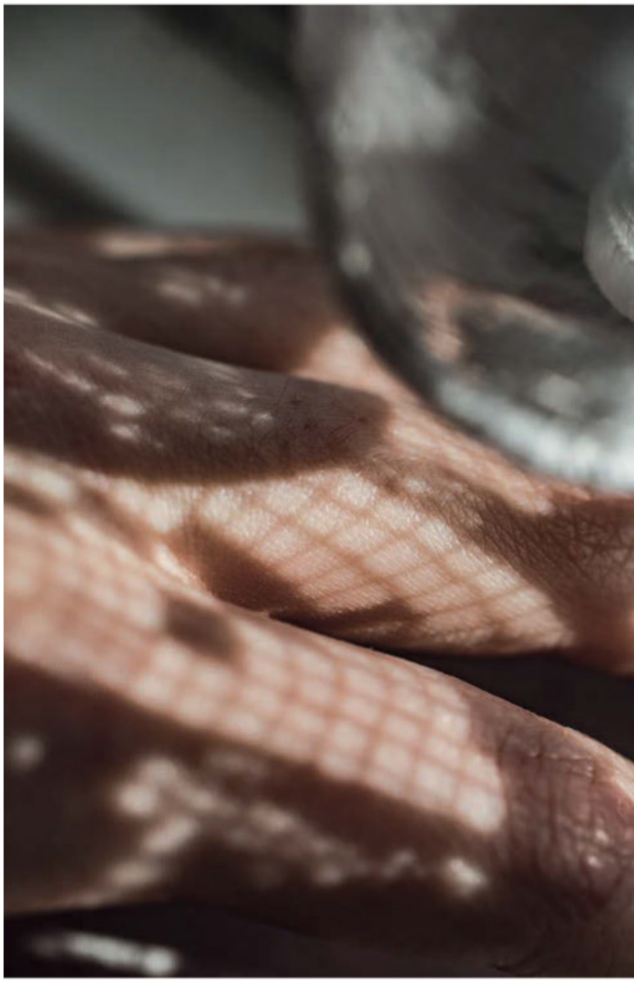
What is the highlight of your photography career so far?
The highlight of my career thus far has undoubtedly been my experience working with Canon as an apprentice under the incredibly talented Paul Fowlie. This opportunity was centred on wildlife photography, a field that has long been a passion of mine. While I may not intend to pursue a career exclusively in this area, securing a moment with people working with Canon was a significant milestone in my professional journey.

This experience was especially memorable for me because it was the first time I truly felt a connection with influential figures in the industry. Building these connections is crucial, as you never know when they might provide support or inspiration for a future project.

Moreover, this apprenticeship significantly boosted my confidence. I found myself more eager to engage in conversations with other creatives, sharing ideas and insights that I once kept to myself. This newfound confidence has inspired me to attend more industry events, workshops, and exhibitions where I can meet other professionals and broaden my network further. Overall, my time with Canon was not merely about honing my craft; it was about laying the groundwork for a thriving career.

What are your hopes for your photography career in the future?
My goal is to create pieces that evoke genuine emotions and foster connection. I strive to make art that allows people to see themselves within it, encouraging them to reflect and perhaps find solace or inspiration in what I create.

I believe that my work has a unique quality that lends itself well to photobooks and exhibitions, and I envision my pieces displayed in these formats to reach a wider audience. In doing so, I hope to



ignite conversations and spark new ideas, transforming a simple viewing into a shared experience.

Ultimately, my aspiration is not just to produce art but to cultivate a space where individuals can feel understood and appreciated. I am eager to explore opportunities for showcasing my work in galleries and through photobooks, as I believe these avenues would amplify the connection I seek to establish with my audience.

Do you have a dream assignment?

I suppose, the opportunity to create a book that explores mental health in some shape or form, whether looking like one of my most recent projects exploring grief or more general. For me the work is not only healing and therapeutic for myself, but I want it to be meaningful for the viewer too. Hopefully it would offer something valuable to the viewer – a form of comfort almost.

For me that's what my work is about. Showing emotion and talking about the hard things. Then to be able to produce a book with someone that could be used this way would be amazing.

What advice would you give to other aspiring photographers?

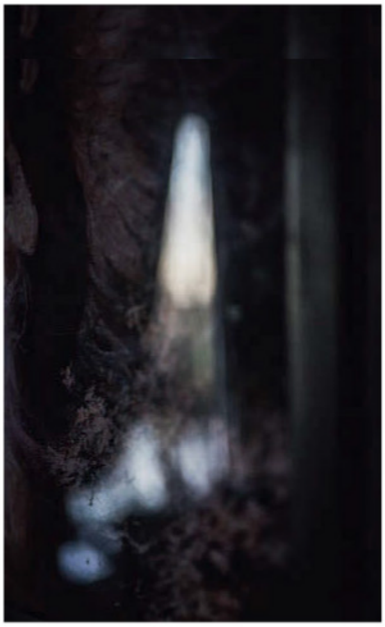
For me, the most crucial aspect of my education was the teachers. Having supportive individuals who are genuinely invested in my growth makes a significant difference in my learning experience. I highly recommend that you visit the universities you are interested in and meet the lecturers. They will play a pivotal role in your academic journey as they can provide guidance, feedback, and mentorship. It's essential to ensure that their teaching style and approach align with your learning needs. Since we are all different, we engage better with various personalities. You won't learn and improve if you don't like the person teaching you.

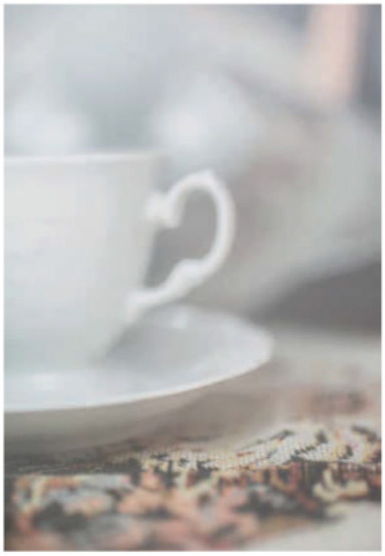
What I love most about my teachers is that they encourage my ideas instead of dismissing them. They help me develop my concepts into something more successful. Both Maria and Phil have been instrumental in addressing a challenge that I've recently struggled with: self-doubt about ideas. Without their guidance, I don't think I would have been able to keep producing work for the deadlines.

Tell us more about your work showcased here

To date, my favourite project has delved deeply into the grief associated with the loss of my beloved nana. She was such a pivotal figure in my life, and her passing left a profound void that I initially found hard to navigate. The grief was overwhelming, engulfing me in a wave of emotions that felt insurmountable. However, as I immersed myself in this project, it transformed into a reflective exploration of her memory and the impermanence of those cherished moments.

Through my work, I began to confront the painful reality of losing memories and how they can fade over time. Yet, in grappling with this loss, I found a surprising sense of healing. The act of remembering became a powerful tool, allowing me to honour her life while also learning to let go. The complexity of grief shifted from a burden to a bittersweet acknowledgment of love and loss.





In the end, this abstract series, which focuses on the elements that remind me of her – combined with carefully considered lighting – morphed from an expression of sorrow to one imbued with hope. It carries an underlying sentiment of solace, suggesting that while memories may fade, the love we hold for those we've lost continues to illuminate our lives in unexpected ways. This project not only serves as a tribute to my nana but also highlights the importance of embracing both the pain and the beauty that comes with remembering those we cherish. AP

See **Instagram.com/rpitt_photography** for more of Rebecca's work.

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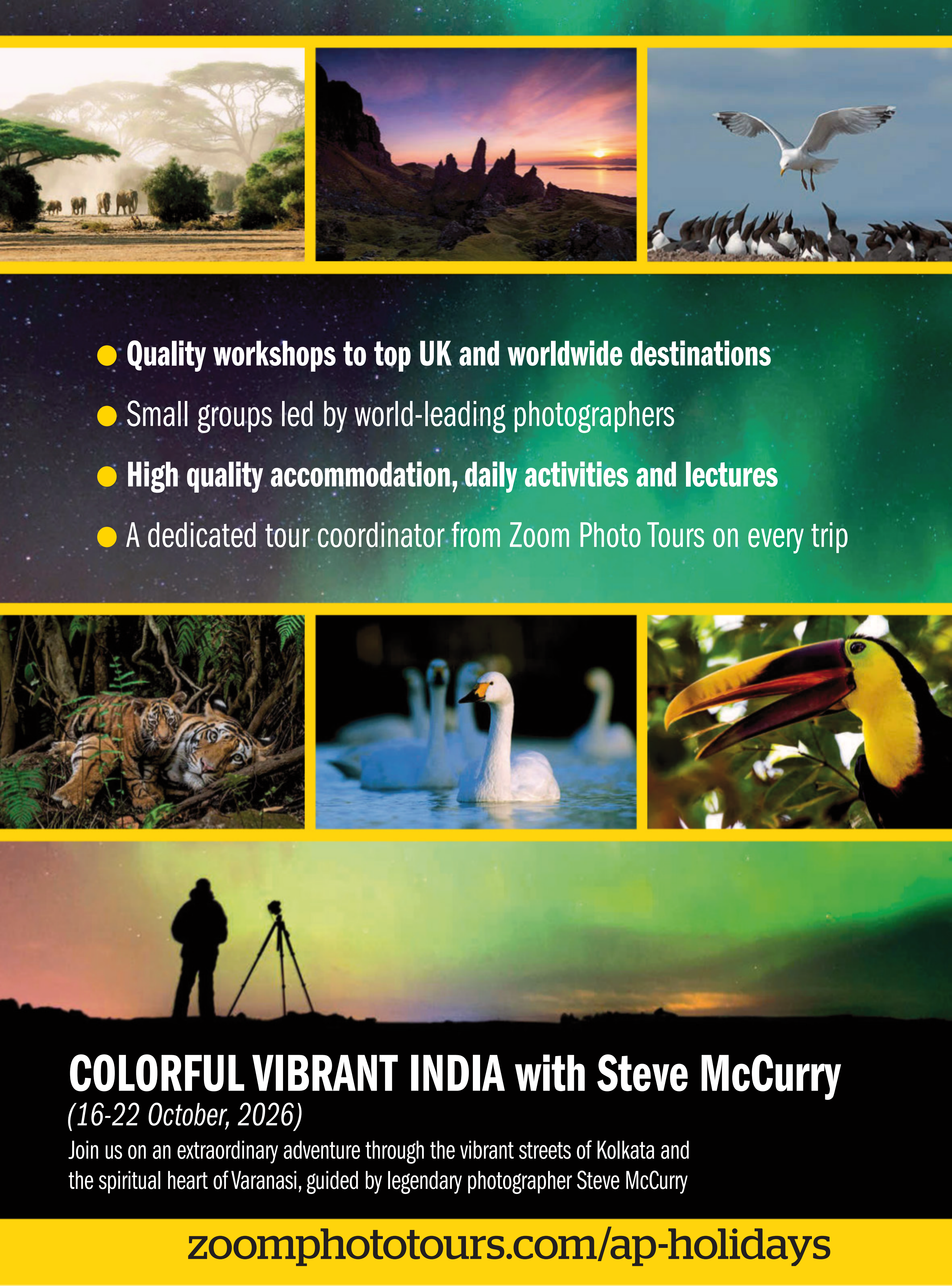

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Panasonic Lumix S1RII

Panasonic's new high-resolution all-rounder ticks all the right boxes on paper, but how does it measure up in practice? **Andy Westlake** finds out

For and against

- + Excellent build and handling
- + Highly refined control layout
- + Very capable autofocus
- + Excellent viewfinder and versatile articulated LCD
- + Impressive image quality, especially in raw
- − No automatic subject-detection option
- − Battery life isn't great

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Data file

Sensor	44.3MP BSI-CMOS, 35.8x23.9mm
Output size	8144x5424
Focal length mag	1.0x
Lens mount	L-mount
Shutter speeds	60-1/8000sec (mechanical), 60-1/16,000sec (electronic)
Sensitivity	ISO 80-51,200 (standard), ISO 40-102,400 (extended)
Exposure modes	PASM, iAuto, 5x Custom
Metering	Multi, centre-weighted, spot, highlight
Exposure comp	+/- 5EV in 0.3EV steps
Continuous shooting	40fps (electronic shutter), 10fps (mechanical shutter, AFS)
Screen	3in, 1.84m-dot, tilt/vari-angle
Viewfinder	5.76m-dot, 0.78x OLED, 120fps
Video	8K 30p, C4K 120p, Full HD 120p
External mic	3.5mm stereo
Memory card	CFexpress Type B, UHS-II SD
Power	DMW-BLK22 rechargeable Li-ion
Battery life	340 (LCD), 280 (EVF)
Dimensions	134.3x102.3x91.8mm
Weight	795g

When Panasonic first entered the full-frame market at the start of 2019, it did so with a pair of high-end cameras designed for professionals: the 24MP Lumix S1 and the 47MP S1R. Since then, though, it has concentrated on 24MP models at a lower price, with a strong emphasis on video features. Now the firm has returned to the high-resolution pro sector with the S1RII.

Unsurprisingly, after six years, the S1RII has relatively little in common with its predecessor. It's built around an entirely new 44.3MP sensor that's placed inside a smaller body based on the 24MP Lumix S5II. The new sensor brings some impressive capabilities, including continuous shooting at 40 frames per second and 8K video recording.

With this combination of resolution and speed, Panasonic is touting the S1RII as a camera that should meet the needs of both professional photographers and demanding enthusiasts, for both stills and video. Indeed on paper, it appears to be a genuine alternative to pro all-rounders like the Canon EOS R5 Mark II, Nikon Z8, and Sony Alpha A1 II, but at a much lower price of £2,999 body-only. One key technical difference is that the S1RII uses a conventional, rather than stacked-CMOS sensor. But does this matter in real-world use?

Features

Panasonic has employed an entirely new sensor for the S1RII, which is a 44.3MP, back-side illuminated, full-frame unit. Like with the firm's other recent cameras, but unlike the original

With its 41MP sensor, the S1RII can deliver highly detailed images
Panasonic S1RII, Lumix S 70-300mm F4-5.6 at 83mm, 1/20sec at f/8, ISO 100

S1R, it includes phase-detection elements for autofocus. The standard sensitivity range is ISO 80-51,200, which is extendable to ISO 40-102,500.

This sensor enables impressive continuous shooting speeds of up to 40 frames per second in full-resolution raw using the electronic shutter, complete with AF tracking. Using the mechanical shutter, you get 10fps with focus fixed, or 8fps with AF tracking. A pre-burst mode buffers up to half of a second's worth of images for capturing unpredictable action.

For its full-frame cameras, Panasonic uses the L-mount that was originally designed by Leica, and is also used by Sigma. As such, the S1R II is compatible with a broad range of lenses from all three makers, with focal lengths ranging from 14mm to 600mm. Third-party lenses are becoming available too, from the likes of Samyang and Sirui.

In-body image stabilisation promises up to 8 stops of shake reduction when shooting handheld. Cropless electronic image stabilisation is also available for video recording.

Panasonic has also included two different high-resolution multi-shot modes for handheld and tripod-based shooting. These are available from the drive mode dial and create a 176MP composite raw file in-camera. You get a choice between two JPEG resolutions, 88MP or 176MP.

This being Panasonic, video features are comprehensive. The headline option is 8K recording at 30 frames per second, with up to 14 stops of dynamic range claimed. But the camera can also deliver 5.9K at up to 60fps, C4K at 120fps, or Full HD at 120fps. A fan built into the viewfinder housing provides active cooling for extended recording times.

Panasonic has also included Open Gate recording that uses the full sensor area, which facilitates cropping to different aspect ratios in post-production. This is available in 6.4K initially, with 8.1K promised via a firmware update. Internal 5.8K raw recording is available to the camera's CFexpress Type B card, too, using Apple ProRes RAW HQ or ProRes RAW formats. The camera can also record directly to an external USB-C SSD.

What's most striking, though, is the sheer number of options available in terms of resolution, frame rate, bit rate, compression, and file format. Panasonic's full spec list reveals no fewer than 424 options for the standard video mode, and 72 more in Slow and Quick (S&Q) mode. So you really should be able to select exactly what you need.

You get a full-size HDMI port for connecting to an external monitor or recorder, plus 3.5mm stereo microphone and headphone sockets. For those who need the highest-quality sound, 32-bit float recording is supported via the optional DMW-XLR2 adapter. There's a full set of video display options too, including waveform, vectorscope and false colour displays to aid setting white balance and exposure.

Built-in Wi-Fi and Bluetooth provide smartphone connectivity via the Lumix LAB app. Here you can copy photos and videos to your smartphone for editing and sharing. There's both a basic Bluetooth shutter release, and comprehensive remote control over Wi-Fi.

Subject detection recognises vehicles, animals and people
Panasonic S1RII, 20-60mm at 60mm, 1/1600sec at f/8, ISO 800

Build and handling

Physically, the S1RII closely resembles the 24MP S5II. Measuring 134.3x102.3x 91.8mm and weighing in at 795g, it's much the same size as the Sony Alpha A1 II and Canon EOS R5 Mark II. This means it's rather smaller than the Nikon Z8.

Thanks to a deep handgrip and a small but effective thumb hook, the camera feels very secure in your hand. Its magnesium-alloy body is dust and splash resistant and should keep working at temperatures down to -10 °C, at least. The exterior is covered in buttons, dials and switches, giving direct access to all the most important camera settings.

Overall, the S1RII retains the same excellent handling as previous Panasonic cameras. You get no fewer than three electronic dials for changing exposure settings, a well-placed 8-way joystick on the back, and a large drive mode dial on the top left. A row of buttons behind the shutter release provides quick access to white balance, ISO, and exposure compensation, while secondary functions are easily accessed via the Q button on the back. Pretty much the entire interface can also be operated by the touchscreen, which complements the physical controls perfectly.

Compared to the S5II, though, there are some noteworthy updates. Most importantly for a camera that touts its hybrid credentials, there's a new still/ video/S&Q switch beneath the drive mode dial. Photo and video settings are now kept separate, too. Both count as welcome improvements for anyone shooting both stills and video.

The power switch has also been redesigned so it's easier to use. Both the exposure mode and drive mode dials gain toggle-lock buttons, so they don't get knocked by accident. A switch on the left shoulder allows you to lock any subset of the other controls to prevent inadvertent settings changes while shooting.

On the back, the layout has been subtly tweaked, with the combined AF mode switch/AF area button moved away from the viewfinder for easier access. The top rear dial has also been repositioned, so that all the controls operated by your right thumb are now clustered more tightly together. This makes the camera that bit quicker to use.

There's now a second movie record button on the front. Personally, I find it's far too easy to press by accident when changing settings, so I disabled it in photo-shooting mode. You don't get the GH9's handy audio control button, but it's possible to map this function to any button.

There are now no fewer than 5 custom positions available on the mode dial, which allow you to save setups for different kinds of shooting. However, you do have to keep in mind that the focus and drive modes are always defined by their respective physical controls, and remember to set these appropriately too.

I must take issue with the fact that the dials are distinctly underused in the camera's default setup. Both the top dials do the same thing except in manual exposure mode, while the rear wheel sets the headphones volume (which makes no sense in photo mode). But every control is customisable to suit your preferences, so I reconfigured the top thumb dial to change exposure compensation, and the wheel on the back to set ISO. Overall, once I had the S1RII set up to my liking, I found it a real pleasure to shoot with.

Image stabilisation is remarkably effective
Panasonic S1RII, 20-60mm at 60mm, 1.6sec at f/8, ISO 200

Viewfinder and screen

One area where the S1RII is a step above its siblings lies with its viewfinder. Panasonic has employed a 5.76m-dot panel, as used on the original S1R, but in contrast to the 3.68m-dot unit on the S5II. With 0.78x magnification it provides a

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large, clear view that's surpassed only by Sony's 9.4m-dot, 0.9x EVF on cameras like the A1 II and 60MP A7R V.

Exposure, white balance and colour are all previewed by default, which gives a good idea of how your images should turn out. One area where the S1RII differs from previous Lumix models, though, lies with depth-of-field preview, which previously required pressing a button on the front. Now, the preview image is displayed at the set aperture until you half-press the shutter button, at which point the aperture opens up again. This sounds counterintuitive, but in fact it means you get live DOF preview while you're changing the aperture, which works really well.

All the expected compositional aids are available, including gridlines, a level display, live histogram, and focus peaking. Switch to video mode, and you also get a vectorscope for judging white balance and colour, and a waveform display that shows the distribution of lighting levels across the frame. But you can't view these both at the same time, or use them for stills.

The S1RII also gains a brand-new articulation design for the rear screen – at least for Panasonic. This places a vari-angle screen on a tilting frame that can be angled both up and down (unlike on the GH7, where it only tilts up). In essence, it's the same mechanism as Sony uses on its high-end cameras.

I think this design provides the best of both worlds, allowing the screen to be pointed at practically any angle you please. It's every bit as useful for photographers shooting at awkward angles in portrait format, as it is for vloggers filming themselves in front of the camera. It doesn't conflict with cables plugged into the side of the camera, either.

Autofocus

Once upon a time, autofocus was Panasonic's Achilles' Heel. But the firm has made great strides over the past few years, with the integration of phase detection and more sophisticated subject recognition placing the S1RII on a more even footing with its peers.

Subject recognition covers humans, animals (including birds), cars, bicycles, motorbikes, trains, and airplanes. Unlike its rivals, though, the S1RII doesn't have an Auto mode, so you have to specify the kind of subject you're shooting in advance. Eye detection is available, but while it comes enabled for humans, it's disabled for animals. You'll want to switch it on for best results.

Crucially, Panasonic clusters all the AF controls close together under the control of your right thumb. AF area and subject detection settings are accessible via a button in the middle of the focus mode selector switch, with the AF ON button and joystick alongside. Once you've mastered how this all works, it's unusually quick and easy to tailor the focus settings for different situations.

In practice, I was impressed by how well the S1RII's autofocus worked in real-world use. I tested it using the Lumix S 70-300mm F4.5-5.6 Macro OIS, which is Panasonic's longest full-frame lens. It's not pro-spec though, which means it probably limits the overall focusing performance.

Generally, the subject recognition does a great job of finding and tracking subjects, even when they're small within the frame. When it identifies multiple options, it will highlight the active one in yellow, and the others in white. You can select between them using the joystick.

With subjects that move predictably, such as trains, I found the S1RII did a very good job of tracking them and keeping them in focus. However, it struggled a bit with those that are more erratic in terms of both speed and direction, such as birds in flight. It doesn't quite have the same capability to lock near instantly onto a subject as more expensive cameras with stacked-CMOS sensors. When the camera does pick up a subject, though, the autofocus will usually track it perfectly well. But if you shoot a lot of wildlife or sports, it's probably not as good a choice as its rivals.

You don't have to use subject detection, of course, and can use the conventional AF system instead. Here you get a wide

Focal points

Physically the S1RII resembles the S5II, but the design is significantly evolved

Power

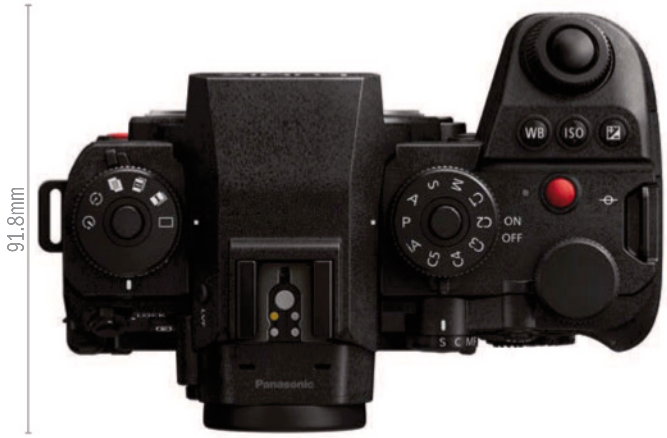
Panasonic's standard DMW-BLK22 battery is rated to deliver 340 shots using the LCD and 280 with the EVF, and charges in-camera via USB-C.

Connectors

On the left side you'll find microphone, headphone, USB-C and full-size HDMI ports. Panasonic's proprietary 2.5mm remote release is on the handgrip.

Storage

One card slot accepts CFexpress Type B media, while the other is for UHS-II SD. It's also possible to record directly to a USB-C SSD.



Fan

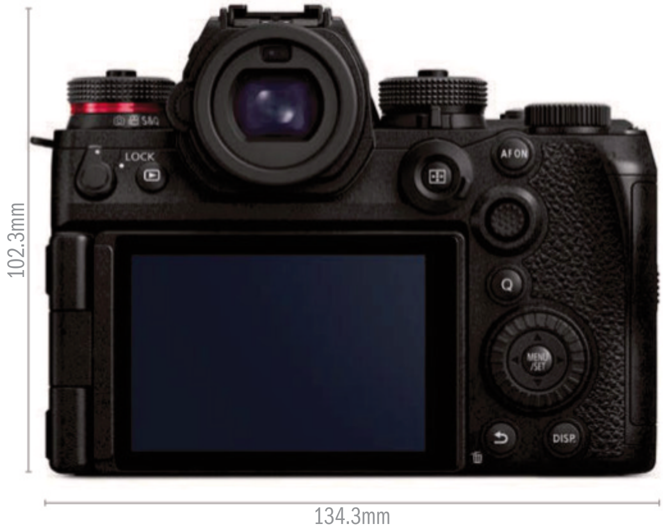
A cooling fan is built-in, with vents on either side of the viewfinder housing. There's no hard limit to the video recording time.

Vertical grip

The S1RII is compatible with a new BMW-BG2E vertical grip, which boasts a replicate set of shooting controls and hot-swappable battery. It costs £299.

Mode switch

A new switch beneath the drive dial selects between photo, video, and slow-and-quick shooting modes.



range of focus area sizes and shapes which can be positioned freely within the frame. This performs very well indeed, giving consistently accurate focus.

However, when shooting close-ups of spring blossom and flowers, I did find the S1RII had a habit of shifting focus onto the background, and then locking on stubbornly. In these situations, I found myself having to switch to manual focus instead. But if you find this to be a regular problem, unusually (and helpfully) Panasonic provides an option to configure the AF-ON button to force focus onto the foreground.

Performance

As befits a camera that's designed for professional use, the S1RII is for the most part quick and responsive. The shutter fires fairly unobtrusively, too, with a soft, low-pitched clack.

Battery life is reasonable if not great, as indicated by the CIPA rating of 280 shots using the EVF. I found myself constantly keeping an eye on the battery indicator as it depleted, and would certainly get at least one spare, and probably two. It's always worth noting, though, that if you're mainly shooting bursts, you'll get many more shots from a charge.

On the subject of continuous shooting, the S1RII had no trouble meeting its specified speeds. I confirmed speeds of 40 frames per second using the electronic shutter, 10fps using the mechanical shutter with focus fixed, and 8fps with C-AF, with a buffer of about 70 frames using a CFexpress Type B card. That's not quite a match for top-end sports cameras, but it should still be more than enough for most uses.

At this point, it's worth noting that there's no apparent means of shooting at slower than 40fps using the electronic shutter. I wish there were some options around the 15-20fps mark – 40fps is usually much faster than I need. Another quirk is that files shot in a 40fps burst get grouped together in playback, but those shot at slower speeds don't, so you have to browse through them all individually.

Panasonic records 12-bit raw files during burst shooting, which limits how much you can brighten images in raw processing. If this bothers you, there's an Image Priority setting that records 14-bit raw instead. This doesn't have a massive impact on speed, so it could be worth using if you often need to carry out extensive shadow recovery, perhaps when shooting birds or planes against a bright sky.

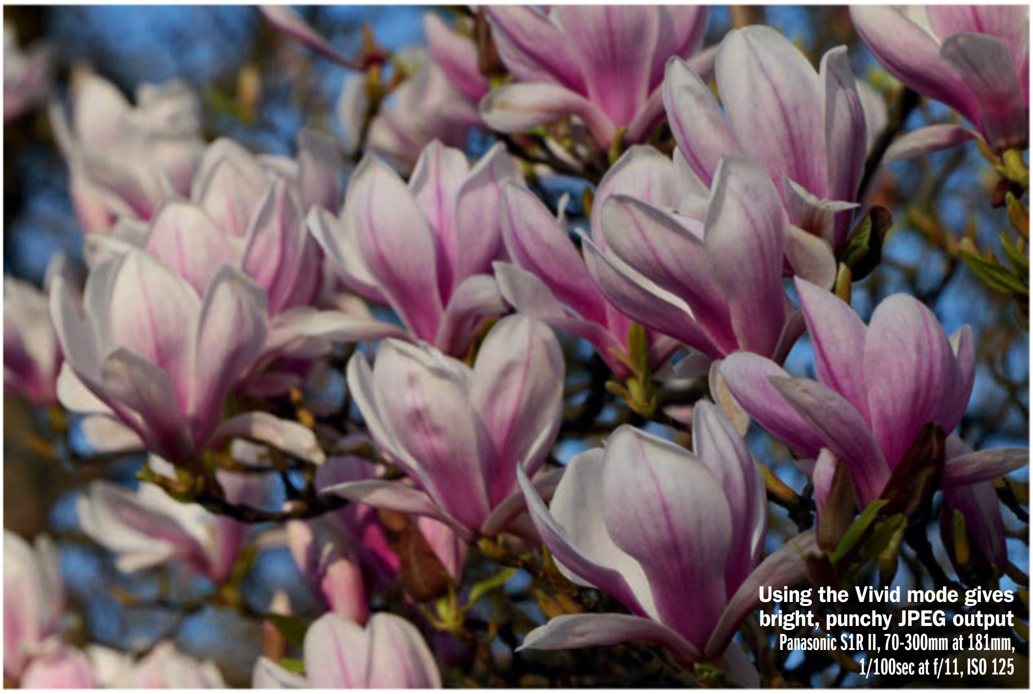
Panasonic's image stabilisation works notably well, for both stills and video shooting. Using the Lumix S 20-60mm F3.5-5.6 lens, I was able to get sharp handheld shots pretty consistently at shutter speeds a little longer than a second, even at the 60mm end. For video, you can get almost tripod-steady results handheld using the Boost mode. This is at least a match for any other full-frame camera.

If you occasionally need higher resolution, then Panasonic's high-resolution multi-shot modes are genuinely usable. They're engaged directly using the drive mode dial, and create composite files in-camera. Raw files come in at about 200MB per shot, or four times the size of regular raws. The hand-held mode gives visibly increased detail that's a good match for the 88MP JPEG output. Tripod mode, meanwhile, can get pretty close to the full 176MP resolution – just so long as you use a good tripod and impeccable technique. The image processing does a convincing job of dealing with image elements that move between exposures, too.

Panasonic's metering is generally reliable, although I did occasionally find myself applying some exposure compensation to tame highlights in high-contrast conditions. Auto white balance and colour rendition are very much tuned towards neutrality and accuracy. Personally, I prefer images with warmer, punchier colour, and would switch over to the AWB (warm) option and Vivid colour mode for JPEG shooting.

Of course, photographers using this kind of camera are most likely to shoot in raw. Having shot hundreds of images with the S1RII during the course of my testing, I can conclude that its 44.3MP sensor fully meets my expectations for a modern full-frame camera. It delivers perfectly usable images up to ISO 25,600, and potentially a stop higher using AI noise reduction such as Adobe Denoise.

Raw files have plenty of dynamic range, too, with at least five stops of additional shadow detail recoverable at low ISOs without noise becoming excessive. This malleability isn't confined only to the lowest sensitivities, either; I was able to make extensive adjustments at medium-high settings around ISO 3200, too.



Using the Vivid mode gives bright, punchy JPEG output
Panasonic S1R II, 70-300mm at 181mm, 1/100sec at f/11, ISO 125

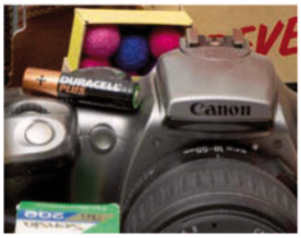
When the S1RII acquires focus, it can track fast moving subjects pretty reliably
Panasonic S1RII, 70-300mm at 300mm, 1/2000sec at f/5.6, ISO 400

ISO and noise

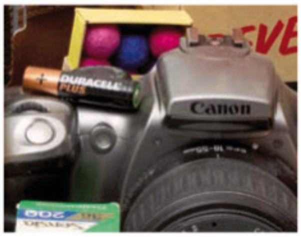
The crops below are taken from the same area in the picture above

With its new 44.3MP sensor, the S1RII delivers levels of detail comparable to cameras such as the 45MP Canon EOS R5 Mark II, 46MP Nikon Z8, or 50MP Sony Alpha A1 II. Images are extremely clean at low ISOs, and there's barely any perceptible drop in quality at settings up to ISO 1600. Beyond this, fine detail and colour saturation progressively degrade, with both suffering visibly by ISO 12,800. The limit of what I'd consider acceptable with conventional processing is ISO 25,600, but with AI noise reduction such as Adobe Denoise, even ISO 51,200 should be usable if necessary.

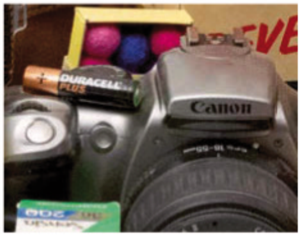
RAW ISO 80



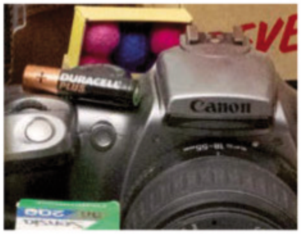
RAW ISO 1600



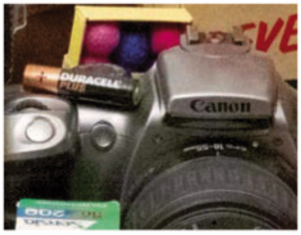
RAW ISO 12,800



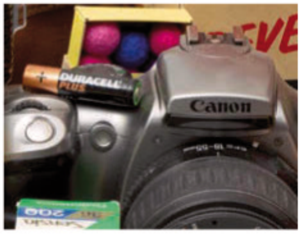
RAW ISO 25,600



RAW ISO 51,200



RAW ISO 102,400



Verdict

Amateur Photographer
Testbench
GOLD
★★★★★

WITH the Lumix S1RII, Panasonic has laid down a serious marker in the high-end full-frame market. It offers an impressive combination of high resolution and blistering speed, in a compact and robust body that handles exceptionally well. Without doubt, it's the firm's best camera yet for stills photographers, while also offering high-end video.

Even if we restrict ourselves to thinking about the S1RII's photography capabilities, there isn't anything else that can quite match it at the price point. You can get similar resolution from older bodies like the Canon EOS R5, Nikon Z7II, and Sony A7R IVa, but they can't shoot as fast and don't have the same sophisticated subject detection AF. The latter two are also stuck with outdated tilt-only screens.

But how does it measure up to more expensive 45-50MP rivals such as the Canon EOS R5 Mark II, Nikon Z8, or Sony A1 II? Here its main disadvantage probably lies with autofocus on fast, erratic subjects, with the S1RII not quite able to match those cameras' near-magical ability to pick up subjects in the blink of an eye, and then keep track of their movements. But this only matters if you shoot the kind of things that really need this, most obviously sports and wildlife. It's also perhaps a little more prone to rolling shutter distortion with the electronic shutter.

Overall, then, the Panasonic Lumix S1RII offers an impressive feature set at an extremely competitive price. It's one of the finest high-end still/video hybrid cameras around, and it may well be the best value.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10

Peak Design Roller Pro

Andy Westlake tests a wheeled camera case with plenty of clever features – at a price

- £499; £549 Pro Creator Bundle with XL Camera Cube
- peakdesign.com

Peak Design is a company that inspires a loyal following among travellers and photographers alike. Its latest design, the Roller Pro, aims to appeal to both. On its own, it's a rolling suitcase that aims to meet carry-on dimensions for many airlines. When used with the firm's Camera Cubes, it becomes a camera case.

Typically for Peak Design, this bag is packed full of neat ideas. For example, the firm has gone to the trouble of making its own space-saving carbon-fibre handle, and using user-replaceable custom wheels. The lid is designed to stay open near-vertically, rather than flopping off to one side.

The 16in laptop pocket is accessed from the outside, with a magnetic closure that should stop your precious device from falling out accidentally. In the same compartment you'll find 'EDC' pockets for your wallet, keys and phone. There are also hidden pockets for your passport and an AirTag.

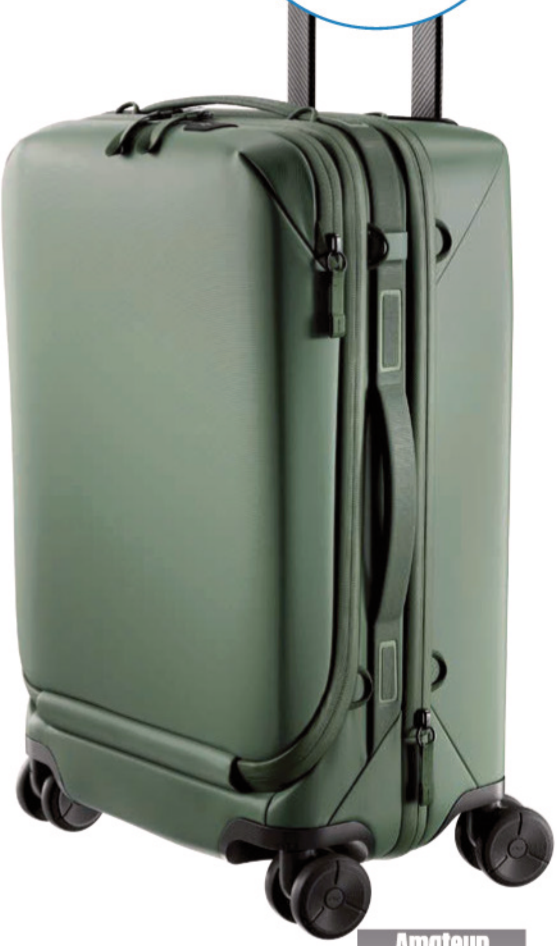
On the outside, the waterproof fabric covering conceals a good level of protection, with foam padding over a rigid polycarbonate frame, and soft felt lining on the inside. A single zip allows the case to expand by a couple of centimetres – although then it won't be carry-on compliant. The matched XL camera cube maximises use of space, while still providing a good level of protection. You can either zip its lid closed for extra security, or fold it out of the way for easier access.

Internally the cube measures approximately 44x 32x15cm deep, which means it can hold plenty of kit, including large telephoto lenses. You get a good set of dividers , with some incorporating a fold-down 'shelf' for stacking smaller lenses. I was able to fit in two Sony A7-series bodies and ten lenses of various sizes, including a 100-400mm telezoom. However, this can end up getting heavy: with my 15in laptop onboard too, the weight hit 15kg.

Verdict

There's no denying that the Peak Design Roller Pro is cleverly designed and well made. The main catch lies with its size and weight, and how they impact its carry-on credentials with some airlines. For example, it's larger than Ryanair will accept, while weighing fully half of Lufthansa's single-item limit. But if you want a top-quality roller case, and are prepared to pay up, you'll probably be delighted.

ALL PRICES ARE APPROXIMATE STREET PRICES

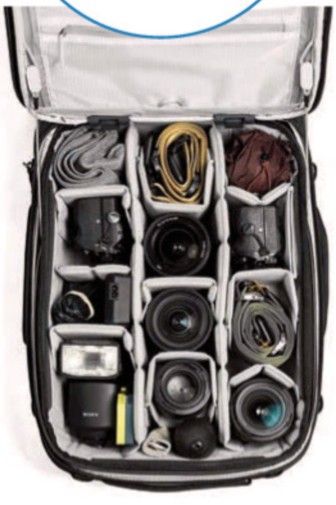


Loops
An array of external attachment loops allow you to carry a tripod or jacket via supplied elastic cords.

Handle
The slim carbon-fibre handle locks at two different heights.

Handling
Handles on all four sides help with lifting the case into and out of luggage compartments.

XL Cube
The case works with Peak Design's Camera Cubes, with a new XL cube (below) tailored to fit the full space.



Amateur Photographer Testbench Recommended ★★★★

At a glance

- Four-wheel roller case
- Uses removable camera cubes
- 55.6x35.5x23cm external
- 4kg weight (5kg with XL camera cube)
- Three colours: Sage, Eclipse, and Black

ALSO CONSIDER

If you're tempted to buy a 4-wheel carry-on roller case, there are other, much cheaper options also worth considering. For example, the Manfrotto Pro Light Reloader Spin 55 PL is a hard-sided case with a removable camera cube, and costs £271. Alternatively, the Vanguard VEO Select 55 BT (right) uses integrated padding and can convert to a backpack. It costs £249.

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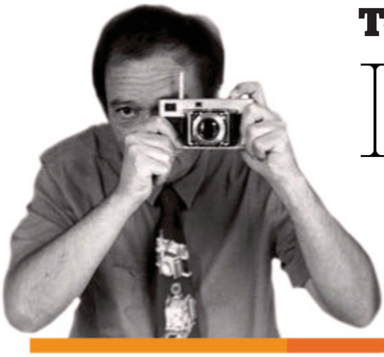


Tony Kemplen on the ...

Imperial Satellite

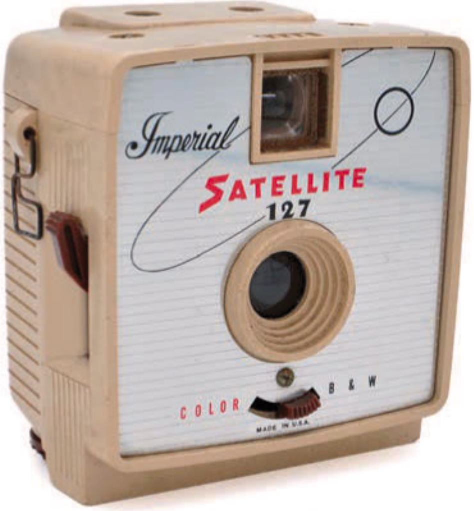
A 1950s box camera with a pleasingly wide lens

The Imperial Satellite camera was made in the USA in the mid 1950s. The name of the camera, and its decorative design, reflect the space age aspirations of the period.

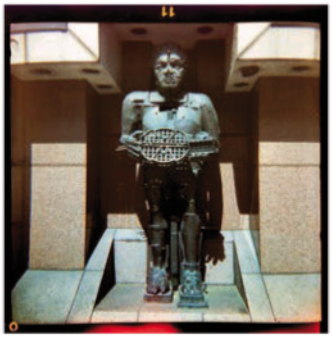
I rediscovered mine in a box which had been in the garage for many years. In it were a number of old cameras, most likely acquired from jumble sales in the late 1960s. There's little to go wrong with this type of camera, so they're much more forgiving of poor storage conditions than more sophisticated models.

Herbert George Co of Chicago, who made the Satellite, produced a range of cheap simple cameras under the Imperial brand. Many of their models were basically the same but with different colours and cosmetic details. There was an Imperial Satellite in bright orange, which I like the look of, but mine is a more prosaic beige shade. That in itself is a refreshing change from the plain black cameras that preceded it.

Although cosmetically a long way from the small angular box cameras which mushroomed in the first couple of decades of the last century, in effect this is simply another box camera. The specs are minimal, with a single shutter speed, a fixed-focus, single-element meniscus lens, and two apertures, marked 'Color' and 'B&W' and equating to f/11 and f/16. The names reflect the lower sensitivity of the recently introduced colour films when compared with standard black & white. The focal length of the lens isn't specified, but measurements show it to be around 40mm. This is pleasingly wide compared to the 55-60mm more typical for this format.



Space-age styling for a simple box camera: the Imperial Satellite



Eduardo Paolozzi's sculpture of Hephaestus, with light leaks

There is no 'B' setting, but there is also no double-exposure prevention mechanism. So with a bit of fiddling, and a steady hand, it's possible to fake a slow shutter speed by firing the shutter multiple times. I managed a passable interior shot by bracing the camera firmly on a piece of furniture and firing the shutter 50 times in order to give roughly 1 second's exposure. On top of the camera are two sockets into which a dedicated flash gun could be attached. In the days before electronic flash became the norm, this unit took single-use flash bulbs, and is actually larger than the camera itself.

The Imperial Satellite takes 127 film, which is around two thirds the size of 120. This size difference is reflected in the generally more compact cameras that use this film. With both 120 and 127 roll films, there are three common formats that cameras can use, with eight, 12 or 16 photos on a roll.

My favourite, as used in this instance, is the 12-exposure square format. This photo, taken outside the British Library, is of an Eduardo Paolozzi sculpture of Hephaestus, the god of fire. Serendipitously, a light leak in the camera has given a hint of fire rising up from the bottom of the frame to engulf the figure, or maybe that's just my overactive imagination!

See more of Tony's photos on **Instagram @tonykemplen** or at **flickr.com/tony_kemplen**

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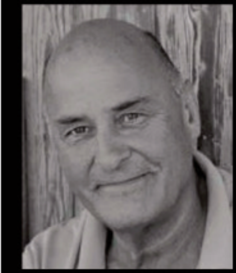


Charlie Waite

Landscape legend on how to master natural light and composition.

Josh Dury

UK's hottest young astro-photographer talks kit, technique and editing skills.

Damien Demolder

Ex AP-editor and street photography star hosts photo walks and more.

Andrew Fusek Peters

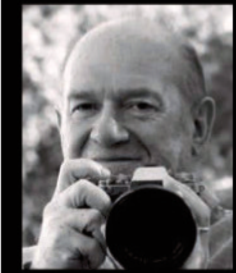
Top wildlife pro Andrew reveals how to get winning shots in your garden.

Emily Endean

New ideas for great seascape shots, including working in the water!

Jordan Banks

Expert insights from this travel ace, a regular in *National Geographic*.



Chris Coe

Travel Photographer of the Year organiser shares tips for winning.

Liam Man

How to use drones in landscape photography for amazing images.

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Your chance to do a photo walk with this street/documentary photography legend.

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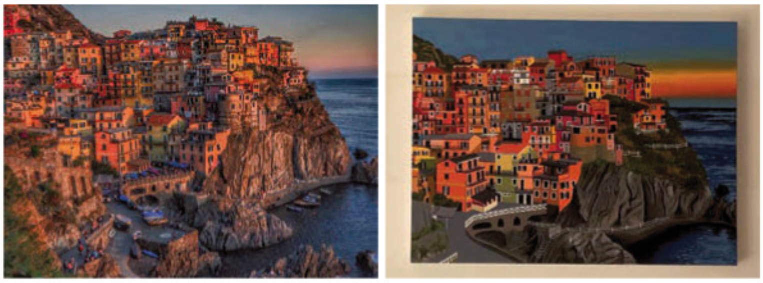
LETTER OF THE WEEK



Beverley Birchley sent us her photograph and the painting that was done of it

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

From photo to art

In 2017 I went on my first motorhome trip with my first ever camera: a hand-me-down Nikon that I was just getting to grips with. Cinque Terre is a very photogenic corner of Italy and I'd done my research on best viewpoints, but when I got to Manarola I decided to set up in the cemetery instead, and look down at the town as the sun set. I was flattered when recently, a young artist asked if she could paint the image, and over the bank holiday, she exhibited it in the artist's open house event in Brighton. When I saw her interpretation of my work, I just had to bring it home.
Beverley Birchley

Lovely photo, Beverley, and a beautiful painting of it. I'm not surprised you've got it hanging on your wall.

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Still a place for raw

Gavin Stoker's *Viewpoint* on whether raw was necessary was a good, challenging read and, to a large extent, perfectly valid. For images intended for social media, I agree raw capture is overkill (and too time-consuming in the all-important race to get stuff up on social). Where raw still has an important role in my photography is on major travel expeditions.

I've recently been to Iceland, Costa Rica, Antarctica and Madagascar, and there are times where I'm glad my habit of shooting raw gave me significantly better final images than I'd have got with JPEGs. The picture taken through a window of the dark interior of a locked church came alive with colour once I could get detail from a raw file; birds, monkeys and lemurs seen dimly in poorly lit forest could be revealed in their true splendour; and the noise reduction possible with DxO software on raw images rescued some otherwise grainy photos from my night walks.

For walking holidays in Europe I've happily used a phone and JPEG for my blog writings. But in more exotic situations raw is still an essential for me.
Steve Walker

No need for raw

Gavin Stoker's balanced, considered *Viewpoint* questioning the need to shoot raw has expressed what many already think.

There will always be those who want to go to all lengths in pursuit of their perfection standards, and rightly so. For the rest of us, JPEGs are now more than satisfactory with the added benefit of saving time and effort. We should stop seeing JPEGs as a second-best sibling to raw. For me, JPEGs deliver Just Perfectly Enjoyable Grab Shots.
Steve Mason

Wrong holiday

I was amused at your cover pic of Christmas Island, as if anyone reading AP will ever get there. **Simon Lye**

Josh Dury's picture was actually taken on Easter Island. (I think Christmas Island is the one with the giant stone Santa heads.) The purpose of the cover was to inspire people to try astrophotography, applying the methods wherever they are, rather than planting their tripods in the holes left by others. But you might be surprised by the interesting, distant places AP readers do get to.

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THIS WEEK WE ASKED...

Which photographers inspire you the most?

You said...

photo-review @photoreview1
Henri Cartier-Bresson. Ernst Haas. Sebastião Salgado. William Klein. Helmut Newton. Richard Avedon. Weegee.

Óskar S Einarsson
Ragnar Axelsson, known as RAX, an Icelandic photographer.

Pam Watson-Smith
Probably a bit obvious but Jane Bown and Annie Leibovitz's portraiture work is outstanding. And I love Robert Mapplethorpe's flowers.

Richy rich @Richyrich2074
I'm relatively new to photography, so I'm definitely in the amateur category. So, with reading your magazine, and others too, I'm picking up tips and hints. Everyone seems to bring something different to the table. I love that about the hobby, for me it is.

Dave Shephard
Martin Parr, Ernst Haas, and Cartier-Bresson for their humour, beauty and moment in time-ness respectively. Just a snapshot of course!

David Pickett
Charlie Waite was my first inspiration and his first book (*National Trust Book of Long Walks*) opened my eyes to landscape photography, followed by Joe Cornish, Colin Prior, Alvin Langdon Coburn, Sally Mann, Edward Weston, Paul Wakefield, Ansel Adams and William Neill. Also Mark Bauer and Ross Hoddinott, who never fail to inspire me on their workshops.

Allan Dixon
Among the legends: Peter Lindbergh, Herb Ritts, Avedon, Irving Penn, Helmut Newton, Bailey, Robert Doisneau, Jeanloup Sieff, Edward Weston. Among the current or modern photographers: Peter Coulson Photographer, Scott Couchino, Alex Kilbee, Jodie Mann, Sean Tucker, Vincent Versace, Vincent Peters.

Ricardo A. Azevedo @RicardoAAzeved2
Photography is a hobby for me and I like very much the work, style of Richard Tatti; his website, videos and way to communicate are very good. I also loved to watch the videos and the work by Alyn Wallace – Really top, these two photographers.

Angela Nicholson
Lynsey Addario, Margot Raggett and Cristina Mittermeier are all worthy winners of the first three SheClicks lifetime achievement awards. Their work is inspiring and thought-provoking.

Share your photos and comments with us on social!
See page 3 for how to contact us

Linda Wilkinson
Perdita Petzl. Molly Hollman. Jane Lazenby. Angie Wallace. Pep Ventosa. That's not to offend anyone I've not included. I'm inspired by great photographers everyday just to pick up my camera and try something different.

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Our favourite photos posted by readers on our social media channels this week

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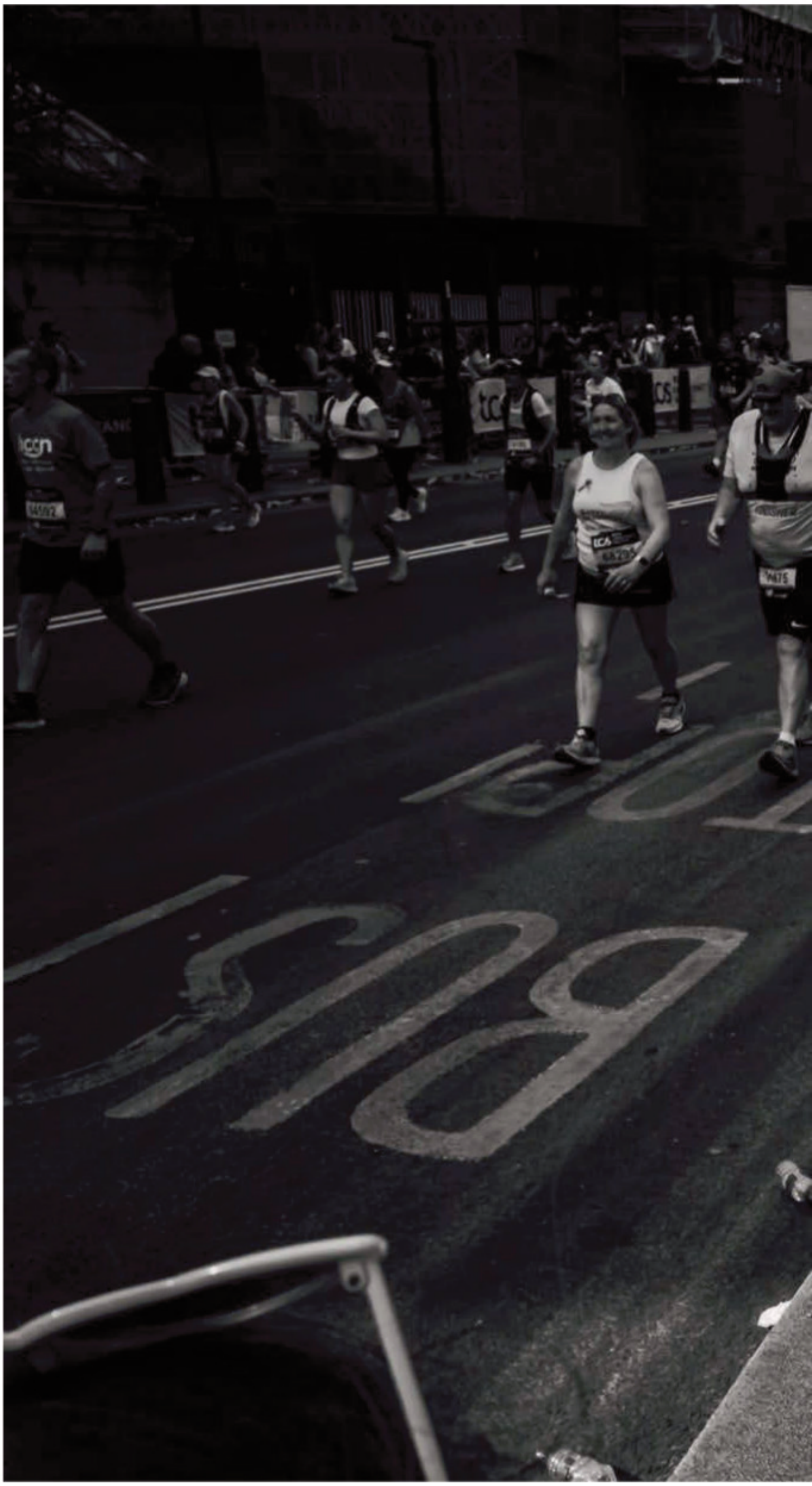

Boost of Energy at the Finish
by Denislav Dobtchev

Leica Q (Typ 116), 28mm, 1/500sec at f/11, ISO 250

'The daughter was running towards her father for a last energy boost to be able to finish the race. It was very emotional to be there at this moment, where the father is so proud and happy to see his child and being able to help her finish the race.'
Instagram: @denislav.shots
Website: www.denislavdobtchev.com

It's good to share

Echoes of a Feathered Mind by Gareth Richardson

Canon EOS R5, Canon RF 600mm F4 L IS USM + Extender RF 1.4x, 1/500sec at f/5.6, ISO 200, -1EV, 840mm

'Nestled in the windswept grass and enveloped in the soft glow of twilight, the owl's vivid eye hints at thought, instinct and memory. The shallow focus create a dreamlike atmosphere, as though we are peering into the quiet reflections of a solitary mind shaped by the wild. Echoes of a Feathered Mind invites the viewer to pause, observe and imagine the stories held within the stillness.'

Instagram: @gareth_richardsonphotography
Facebook: Gareth Richardson Photography
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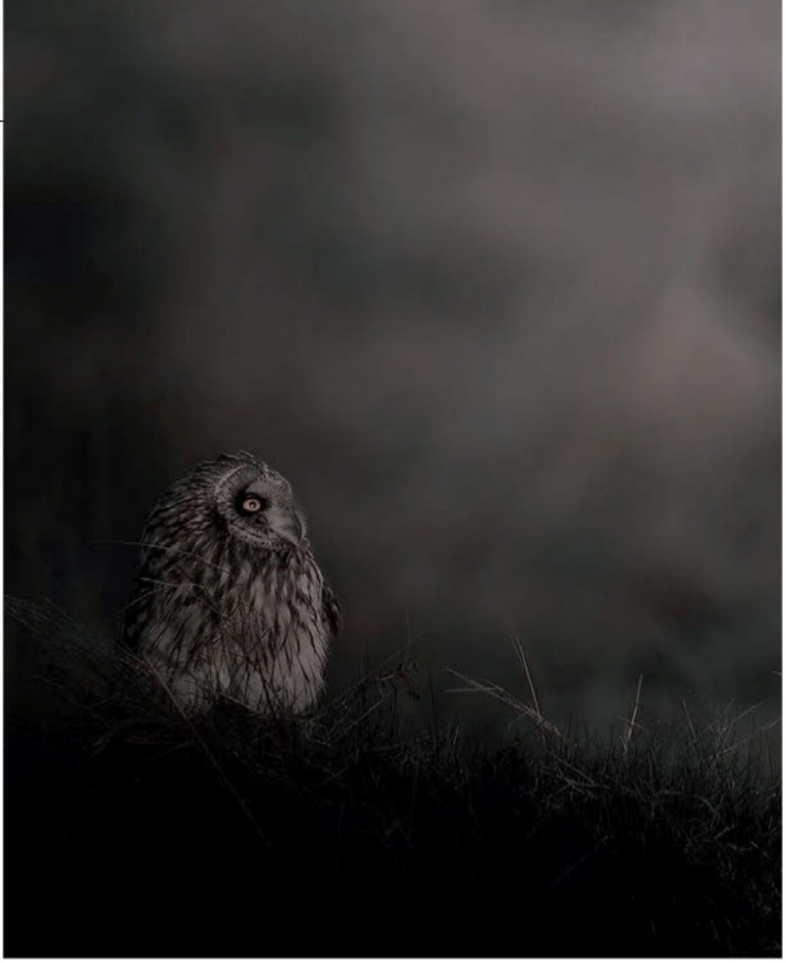

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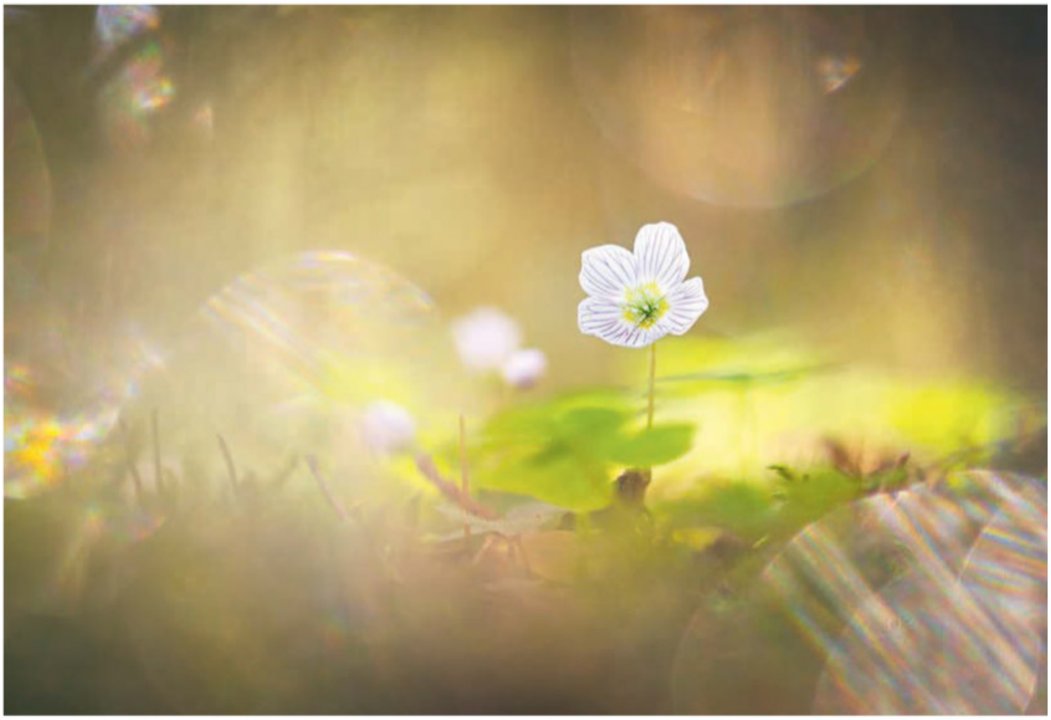

Spring's Quiet Beauty by Anna Sedlmeir

Fujifilm X-T30, Fujinon XF 60mm F2.4 R Macro, 1/90sec at f/2.4, ISO 500, +0.7 EV

'Thriving in shaded forests, wood sorrel (Oxalis acetosella) is my preferred spring subject on days with harsh sunlight. I photographed its delicate blossom at eye level, using the forest's interplay of light and shadow. Careful framing and a wide aperture helped the plant stand out gently against the soft bokeh.'

Instagram: @anna_the_third

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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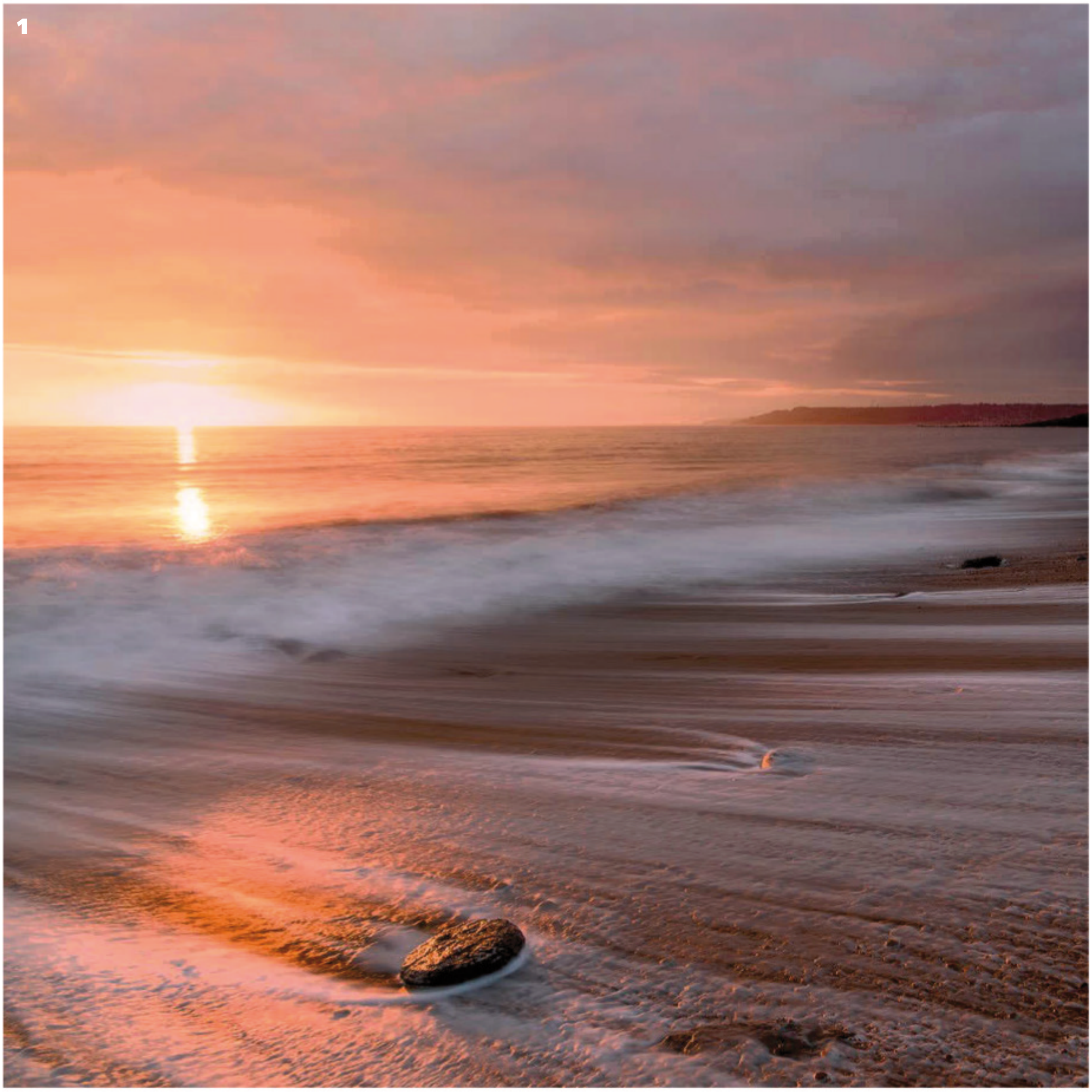
Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Golden Pebble

1 Nikon D810, Sigma 24-105mm Art, 2.5sec at f/11, ISO 64

Chris Sweet, Weston-Super-Mare

About Chris

Chris is a home carer for his son, taking pictures in his spare time.

How did you get into photography?
It stems back to my dad with his old Canon AE-1, I used to carry it for him whenever he took it out. Eventually he started to let me shoot a frame or two, and the rest is history.

What do you love about photography?
Landscape and seascapes are my favourite genre, seascapes being the stronger of the two. I just love the outdoors – and while I do enjoy shooting with others, I think I really enjoy the solitude that landscape photography can bring. I guess I like the quiet time with my thoughts.

Favourite subjects
As mentioned above, the time out in nature (when I have the chance to get it) and capturing and documenting the natural beauty that mother nature has to offer.

How and where do you find inspiration?
Usually on Instagram and social media, or from visiting new places in our caravan. I don't have a huge amount of time to get out due to family commitments, but I do OK.

What was your first camera?
My dad's old Canon AE-1. I still

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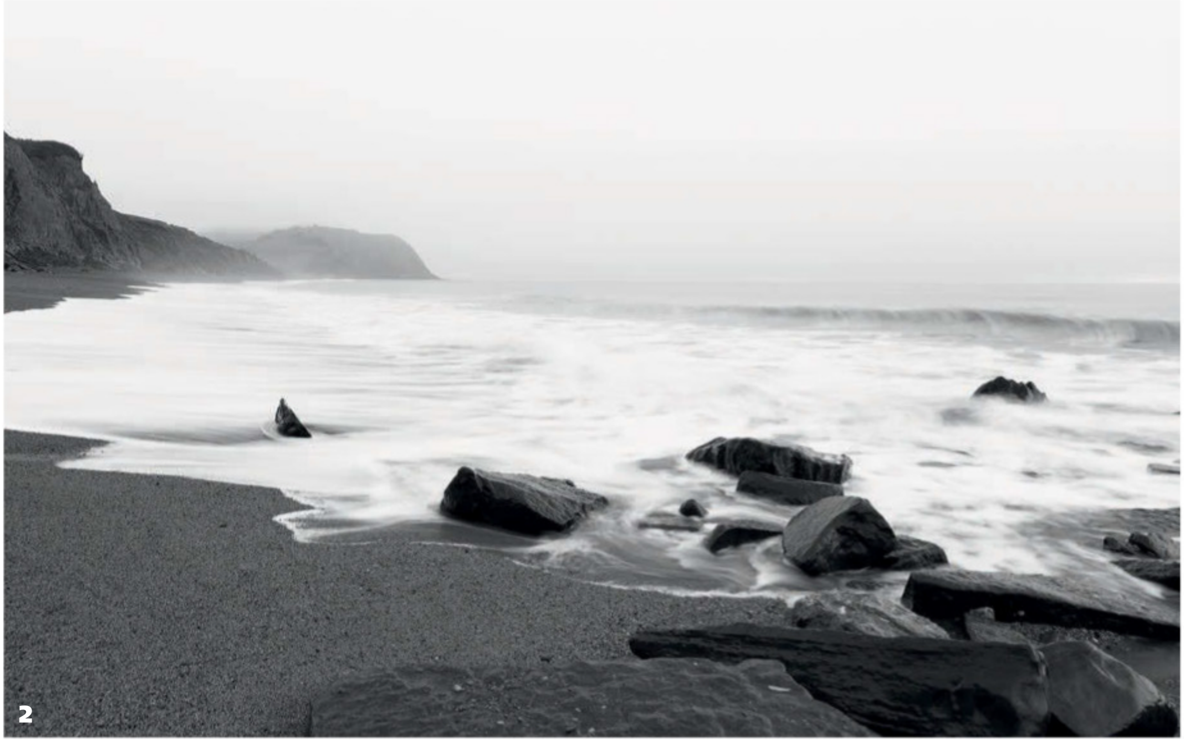
Submit your images
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.

Foggy Rocks
2 Nikon D810, Sigma 24-105mm Art, 1.3sec at f/11, ISO 64

Disrupting the Flow
3 Nikon D810, Sigma 24-105mm Art, 3sec at f/11, ISO 64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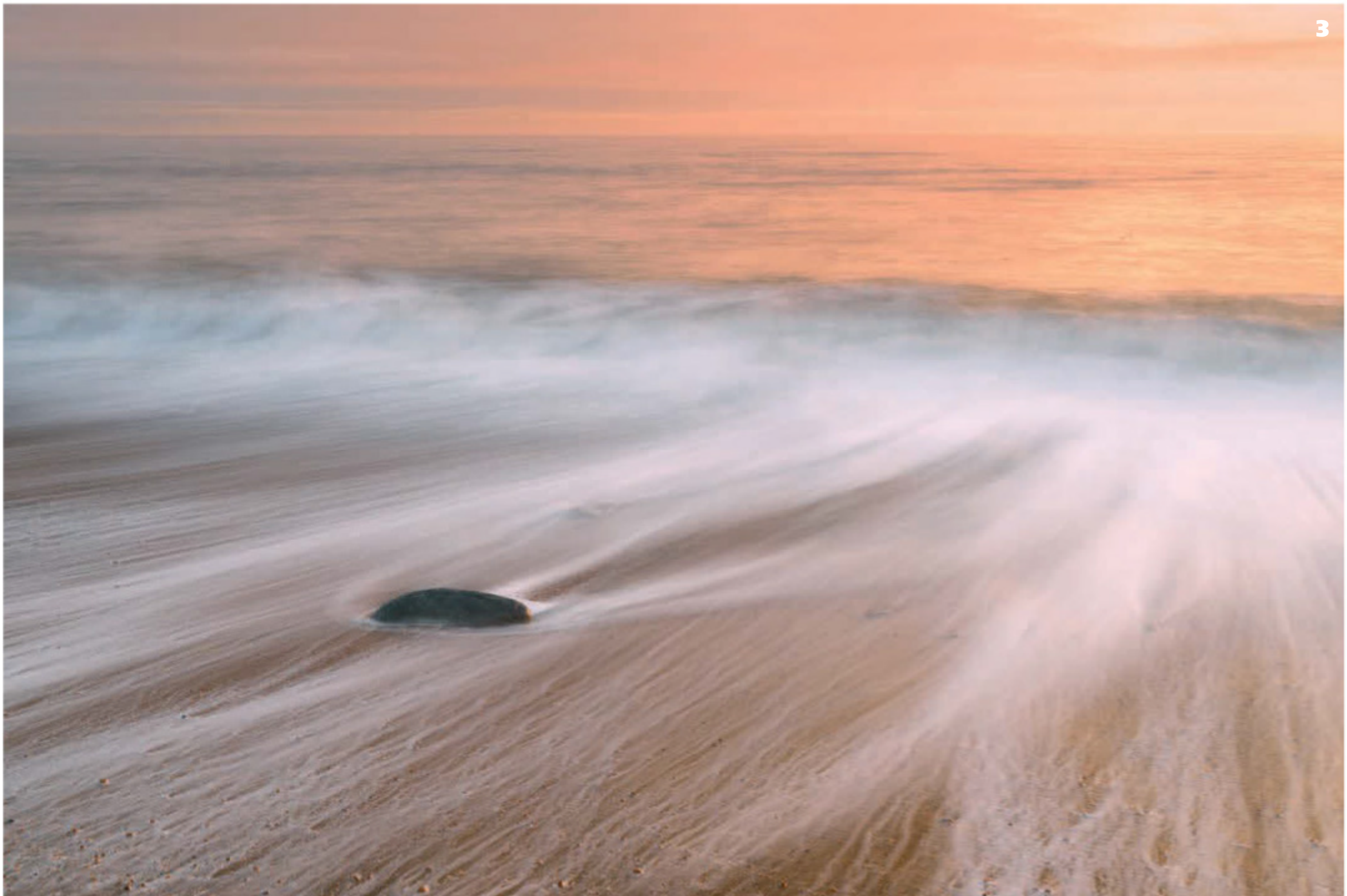
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shot using film up until about two years ago or so.

Current kit
Nikon D90 and Nikon D810.

Favourite lens
Tricky question, but probably my Sigma 100-400mm.

Favourite accessory
Probably my Vanguard BBH-200 ball head, love this thing!

Dream purchase
Nikon D850.

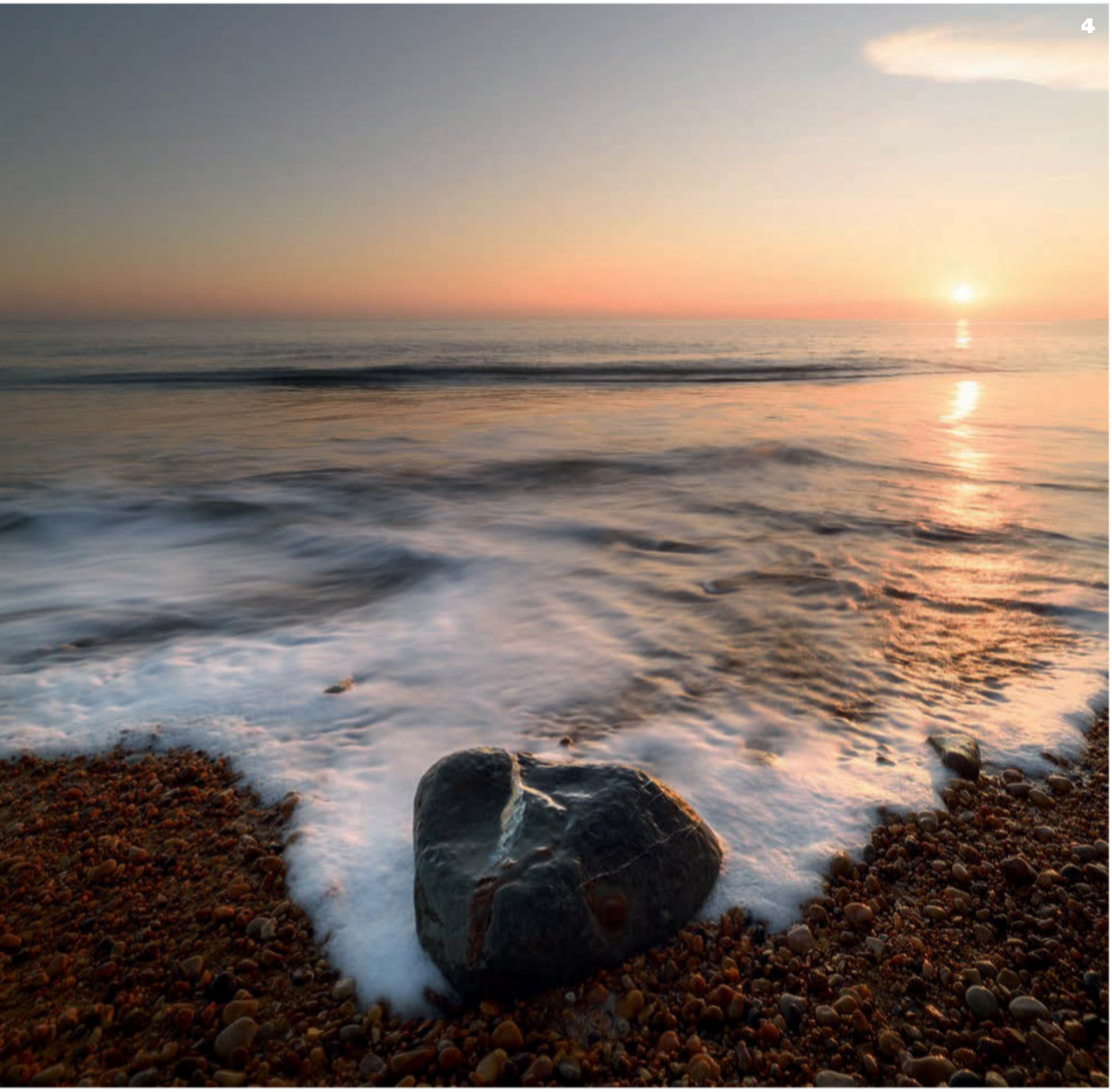
What software do you use for editing?
For editing, I use Adobe Photoshop, and also Adobe Camera Raw.

Favourite photographers
Don McCullin is probably my all-time greatest. I absolutely love his work, both his documentary and his landscape work. I also like some of Man Ray's work. Probably not what you expect to hear from a landscape photographer!

Favourite photography books
Anything by Don McCullin.

Favourite tips
Don't stress and obsess about gear. And be careful watching too many photographers on YouTube – comparing yourself and your gear to others, in my opinion, can hamper your craft and your motivation. Use whatever kit you have, shoot for yourself and enjoy it.

About your pictures
I guess it would be that I was in a creative rut and had been for a while, then we (me and the family) decided to take our touring caravan to Dorset for a few days. I love Dorset and have been there a few times in the past, so this prompted me to dust off my camera gear to get it ready for the trip. All of the photographs submitted are a result of having a little spark reignite my passion, and it is now in full burn once again.



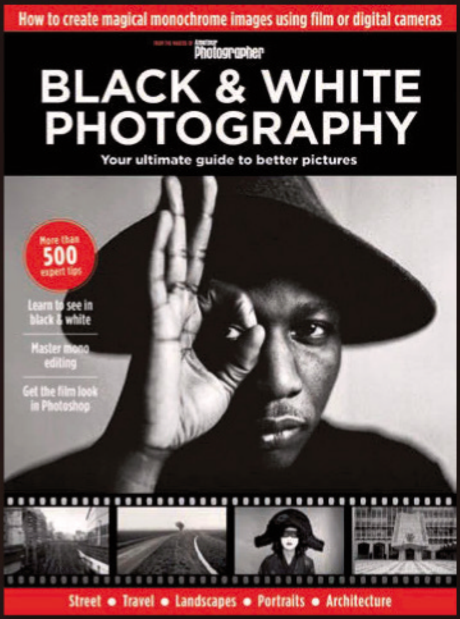
Fault Lines
4 Nikon D810, Irix 15mm f/2.4, 0.5sec at f/11, ISO 64

Clouds and Whitewash
5 Nikon D810, Irix 15mm f/2.4, 1/20s at f/11, ISO 64

5

From the makers of Amateur Photographer magazine

Your definitive guides to assist you in all aspects of photography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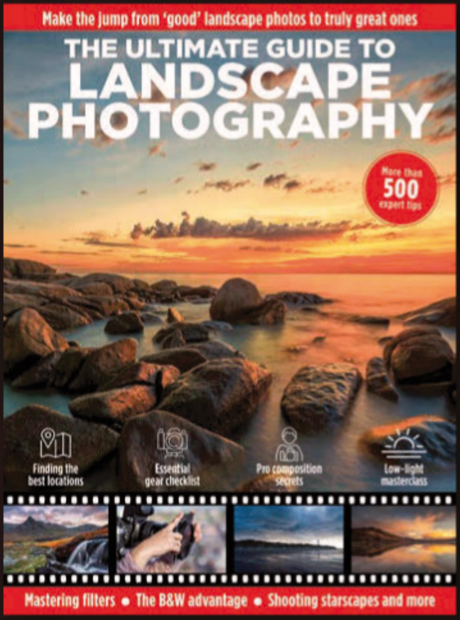
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Buying Guide

109 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

Controls

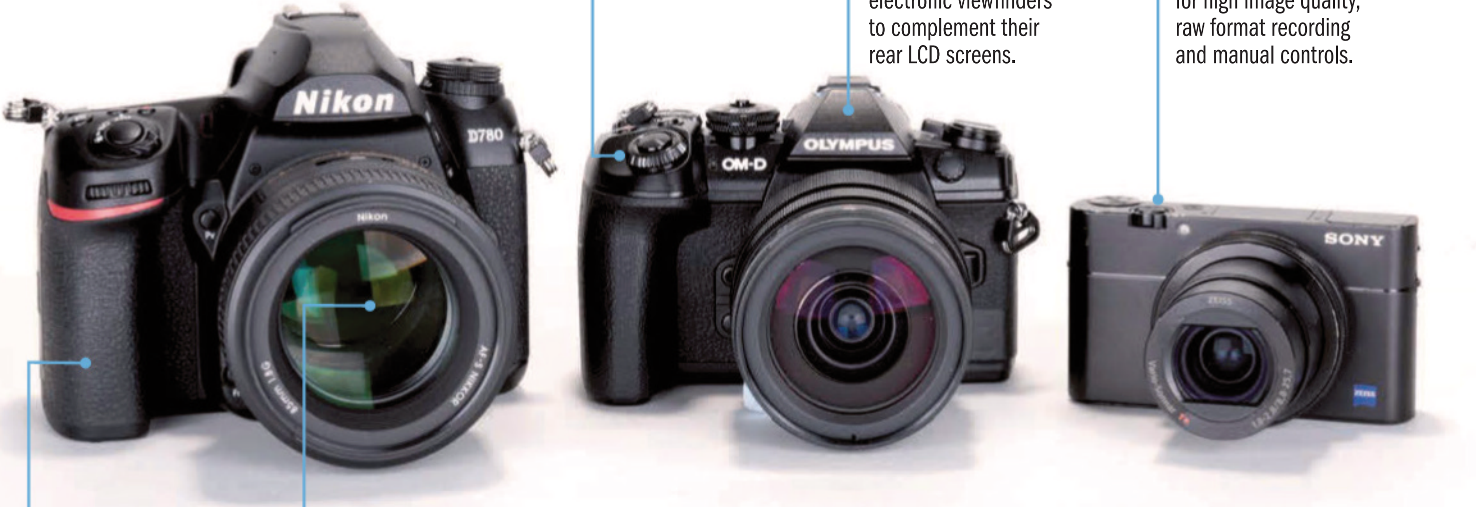
Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
NEW Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	·	651	12		·	·	3	·	·	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	·	425	8	·	·	·	3	·	·	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL2	£5300	4★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	L-mount	50,000	5120	·	225	20	·	·		3.2		·	370	147	107	83	916
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
NEW Nikon Z5II	£1599	5★	Impressively highly specified entry-level model at a very attractive price	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	·	225	9	·	·		3	·	·	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
NEW **Panasonic Lumix S1II**	£2899		Pro model with 24MP stacked-CMOS sensor for high-speed stills and video	FF	24.1	L-mount	204,800	5952	·		70	·	·		3	·	·	360	134.3	102.3	91.8	800
NEW **Panasonic Lumix S1IIE**	£2299		'Essentials' version of the S1II with a conventional sensor but slower speeds	FF	24.2	L-mount	204,800	5952	·		30	·	·		3	·	·	380	134.3	102.3	91.8	795
Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	·		40	·	·		3	·	·	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	·	225	7	·	·		3	·	·	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma BF	£1969	4★	Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		·	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	·	117	5	·	·		3	·		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

DSLR cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

Subscribe and save money!

Compact cameras

NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING				SCREEN				DIMENSIONS			
				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
NEW Canon V1	£959		Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	·	15		·		3in	·	·	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
NEW Fujifilm GFX100RF	£4699	4.5★	Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	·	6	·	·		3.2in	·	·	820	133.5	90.4	76.5	735
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica V-Lux 5	£1049		Customised, re-badged version of the Panasonic FZ1000 II	1in	20.1	25-400	25,000	3840	·	12	·	·	·	3in	·	·	440	136.7	97.2	131.5	812
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 V	£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	·	·	·	3in	·		220	101.6	58.1	41	299
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

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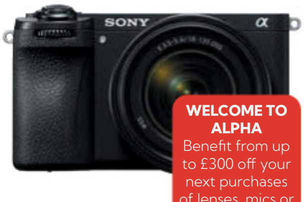

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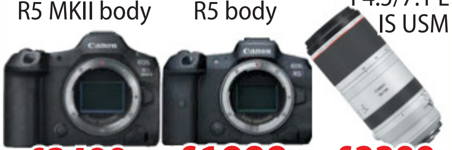

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RF 24-105 F4/7.3 IS STM	£329
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
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EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
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24-70 F2.8 USM LII box	£899
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18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
20 F1.8 AFS box	£499
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
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35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
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70-300 F4.5/5.6 AFS VR box	£249
80-400 F4.5/5.6 AFS VR	£899
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105 F2.8 AFS VR macro	£399
135 F2 DC box	£599
180-400 F4 E FL VR	£5999
200-500 F5.6 E ED AFS VR	£799
300 F2.8 AFS VRII	£3499
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400 F2.8 AFS VR	£2999
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Fujifilm Used

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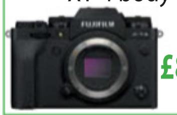

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OM-5 body

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23 F1.4 XF WR	£399
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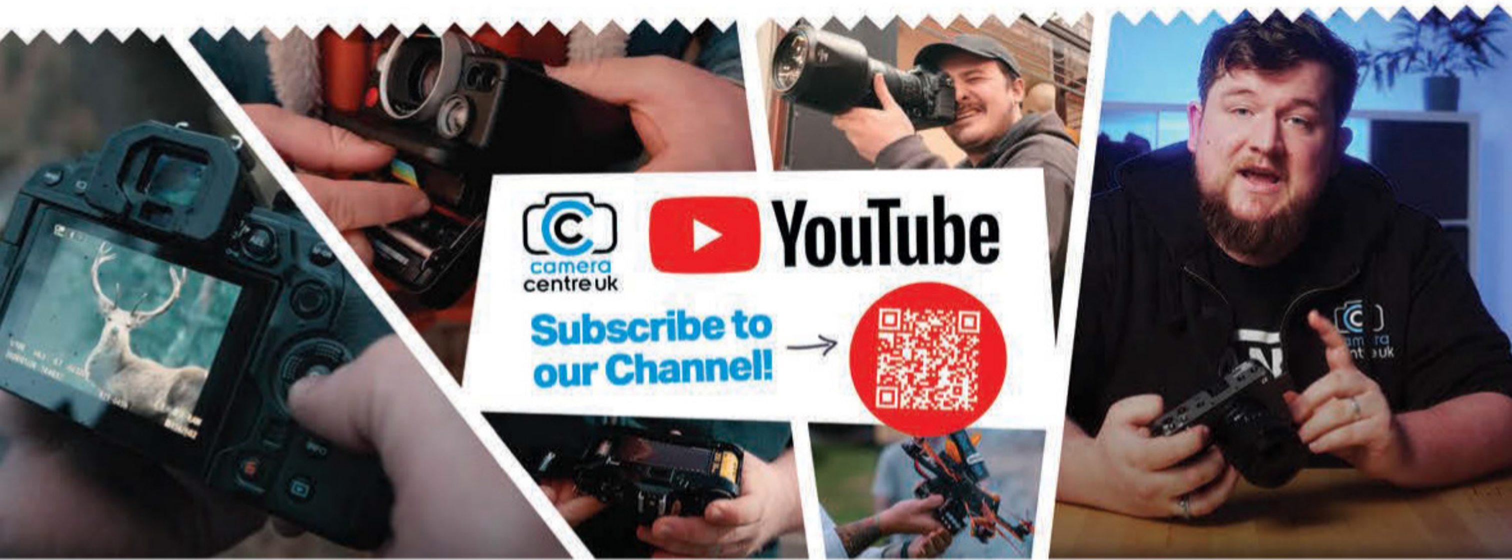

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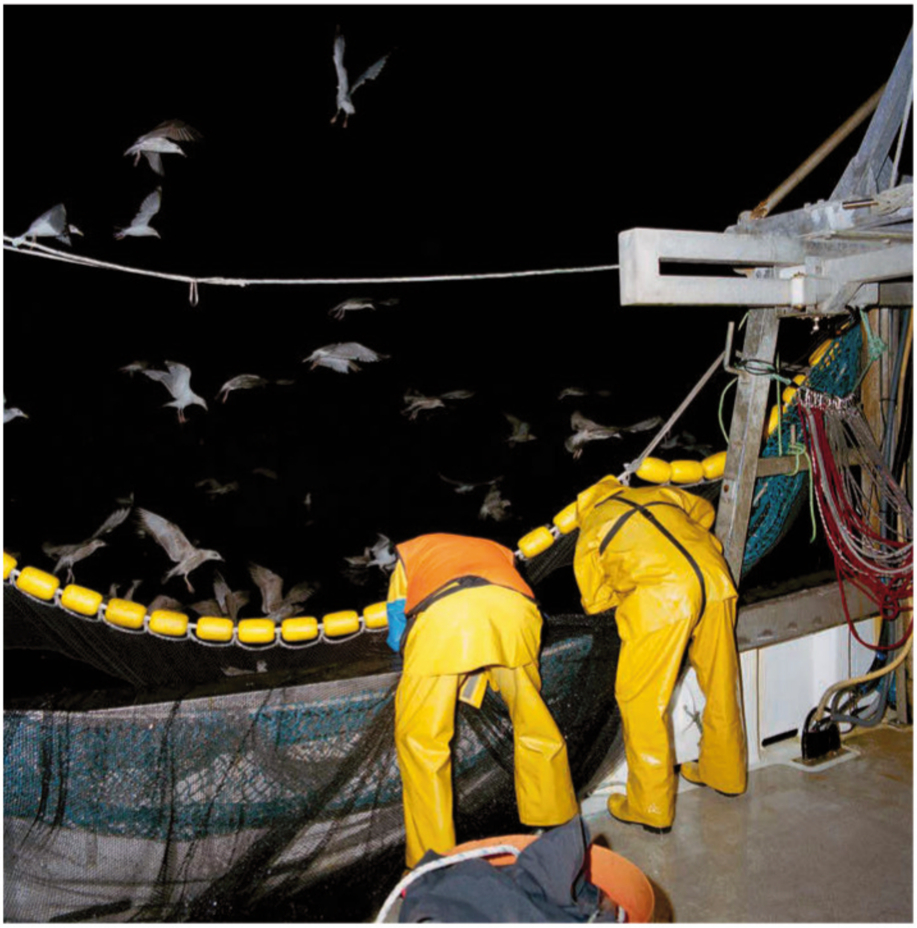
Final Analysis

Peter Dench considers...

David and Vinnie, pulling in nets offshore, Newlyn, Penzance, by Jon Tonks



© JON TONKS

I once spent a week on a North Sea fishing trawler. It smelt of fishy men. You slept below the water line and next to the engine room. It's a curious life to choose, spending most of it working on a metal box hundreds of miles from home comfort and loved ones.

It was a privilege to watch the trawlermen work and I began to understand the bond they had with the sea and rich history of the fishing community. They used to boast there were so many fishing boats in Scarborough 'back in the day', that you could walk across the harbour from deck to deck without getting your feet wet.

Positive solutions

Photographer Jon Tonks was commissioned by The Gaia Foundation for We Feed The UK, a national storytelling campaign connecting photographers and poets with food producers, in order to raise public awareness of their positive solutions to climate change, wildlife recovery and social justice. For a year and a half, Tonks journeyed to the coast of Cornwall – Newlyn, the Isles of Scilly, Mousehole, Cadgwith – spending time both quayside and at sea.

It's incredibly difficult photographing fishermen on a fishing boat. They work on a rolling schedule of nets out, nets in, gut fish, grab some sleep. There's little distinction between day and night and a constant feeling you had just woken up. The boat is cramped, constantly in motion and the weather prone to change. Technically it's tricky – darkness, heavy moving objects, slippery surfaces. The reflective clothing can play havoc with flash meter readings. Opening his Hasselblad 501 to load Kodak Portra 400 film, Tonks's kit was a freak wave away from disaster.

Tonks has nailed this frame. It conjures what it's like. An image of foreboding and danger. The seagulls give the image aerial perspective as they recede into the blackest of nights. You can imagine the noise. David and Vinnie bent facing into the ocean, a net at their feet, sharp-edged heavy beams and rope above their head. Their well-rehearsed choreography and muscle memory help avoid the hazards as they calculate the payday from each hauled net – will it be enough to cover the rent or mortgage?

It's an image that does what Tonks does best. It tells a story of those whose lives are shaped by geography and history. A single frame provides a gateway to a wider tale.

Tonks says, 'Being a small-scale fisher in Cornwall is a metaphor for how to live your life. When the weather tells you not to fish, listen. Allow the seas to replenish. Sustainable fishing means something different to everyone, but real sustainability teaches us not to be greedy, to give nature a chance and leave enough for the next generation.'

A Fish Called Julie by Jon Tonks is on until 22 June 2025, at the Martin Parr Foundation, Bristol, as part of national storytelling initiative, 'We Feed the UK.'

Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1; Dench Does Dallas; The British Abroad; A&E: Alcohol & England* and *England Uncensored*. Visit **peterdench.com**

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